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**DISCOVERING GOD IN
THE BEAUTIFUL**

THE COOPERATIVE SERIES OF VACATION CHURCH SCHOOL TEXTS

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-

DISCOVERING GOD IN THE BEAUTIFUL

Units of Guided Experience for the Intermediate Group

By NATHANA L. CLYDE

LEADERS' MANUAL

Prepared from a descriptive outline developed by the Protestant Christian forces of the United States and Canada through the International Council of Religious Education and released to the constituent denominations

Published for

The International Committee on Cooperative Publication of
Vacation Church School Curriculum

By

THE JUDSON PRESS

PHILADELPHIA

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KANSAS CITY

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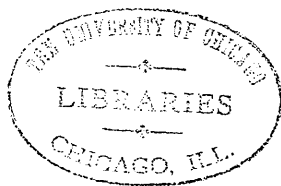
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Published May, 1934
Second Printing, July, 1936
Third Printing, June, 1939



PRINTED IN U. S. A.

Proc. 1934

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GENERAL INTRODUCTION

A non-technical course in the appreciation of nature and the fine arts, including "the fine art of living," is presented in this manual for leaders of the junior high school (intermediate) department of the vacation church school. Trained leaders, obviously, will bring to their groups a store of additional resource material with which to enrich their study. Leaders with limited resources and no training will find within these pages a variety of material sufficient to provide guidance for a standard vacation church school term of at least sixty hours.

For the encouragement of those who attempt the work without a technical background in the fine arts, let it be said that appreciation rather than scientific information is the chief aim of this course. Furthermore, help with this study may be found in the most unexpected places. The "new leisure" permits capable people to give increased services to their churches in the interest of religious education. Leaders should not hesitate to call upon professional friends for assistance in the specialized fields which can merely be introduced in these pages.

PROCEDURE

There is no established order in which the several units, or divisions of this course, should be taken up. The outdoor world in the summer time, however, presents a natural approach to the discovery of the beautiful for many groups. Nature as a theme runs through the several divisions of this study and ties them together, giving unity to the course; but there is no reason why a building project, or a picture study, or any experience related to the fine arts which captivates the pupils' interest should not initiate the quest for the beautiful.

For the guidance of untrained leaders the material has been divided into sessions, with brief suggestions for procedure. This procedure is not to be followed slavishly, in fact, it is not to be

followed at all where leaders can devise a method better suited to their needs. No time limit is set for the finishing of any one of these subjects. The number of sessions devoted to a particular study should be determined entirely by the interest of the local group. It is conceivable that a single division might be so enriched by the research of the pupils under the guidance of their leader that it could be expanded to cover the entire four weeks' term.

USE OF RESOURCE MATERIALS

Guidance is needed in selecting sources of authentic information. Therefore extensive bibliographies of books and periodicals that have been most helpful in the preparation of this manuscript have been appended to each section. Care has been taken to include such publications as are most likely to be available in average libraries. New books, however, are coming out all the time. Current periodicals contain articles of value to this course. The materials listed may be superseded in time by more recent publications.

Leaders who expect to pursue this course should examine carefully the material presented in the various units; and they should anticipate, so far as possible, the interests and experiences of the pupils and invoice the books and periodicals available, comparing these with the bibliographies provided.

The cooperation of librarians should be secured for the enterprise. Possibly books related to the course may be placed on reserve for the use of pupils and teachers while the school is in session. If but few of the materials listed are available, leaders should persevere in securing them. Librarians usually are glad to receive suggestions from readers as to books that will prove of interest to their patrons. To place a good book in circulation is to perform a real service for a community. The aid of enterprising persons may be enlisted in securing books, or contributions for the purchase of books for the library. In requesting accessions to the library, time should be allowed for the procedure of endorsement by a purchasing committee, and possibly the sending to a distant publisher for the books.

In some cities there is a special library for teachers from which books may be withdrawn only by public school teachers. Anyone,

however, may go there to read. Take time to get acquainted with the books there and see what help they afford. The experience will be worth while.

Leaders living in isolated places should write to their state officials for information about traveling libraries. Some state universities maintain an extension library service through which books, pictures, and packets on various subjects can be secured for a small fee and the payment of return postage.

Acquaintance with valuable sources of teaching materials often convinces a leader of the need of a particular book for constant use. Thus the acquiring of a personal library is encouraged, with the subsequent enlargement of teaching experience. Those who conscientiously invest time and effort in the pursuit of this course will find their lives greatly enriched through sharpened powers of observation and increased appreciation for the beautiful in their environment.

GENERAL OUTCOMES

Some of the values which may be realized from the pursuit of this course by the girls and boys and, in many cases, by their leaders also are:

Quickened interest in nature and the fine arts.

Stimulation to keener observation, and the acquisition of facts about nature and art which lead to a new understanding of them.

Development of some ability, at least, in analyzing and classifying characteristics, or in evaluating qualities of objects of nature or art in one's own environment.

Discrimination between the worthless, often the harmful, and the beautiful in poetry, music, pictures, sculpture and architecture, with a purpose of keeping one's life pure and noble, and of helping to make the world a better place in which to live.

Appreciation of what has been accomplished by naturalists and artists, not only of one's own race, but of other races and nationalities, in the interpretation of nature and art for mankind, to the furtherance of a spirit of world brotherhood.

Acquaintance with materials related to nature and the fine arts which are suitable for use in worship programs; development of skill in building effective worship programs.

Cultivation of ability to see God at work in the world through the beauty which he has created, or enabled others to create.

Discovery of aptitudes and talents for nature study and art.

Encouragement to self-expression and achievement in the field of the natural sciences or the fine arts, in the effort to cooperate with God in making the world a happier and more beautiful place in which to live.

Recognition of beauty in character and in human relationships, such as those of family life, girl and boy friendships, and business, social, or political affairs.

Appreciation for the beautiful character of Jesus, and of God as revealed to us by Jesus, and through the Bible, human character, nature, and the fine arts.

Acceptance of all that is beautiful in Christian character as ideals for personal attainment, and the will to strive at any cost to exemplify the beautiful in personal conduct with the help of Jesus Christ as Saviour and Lord.

Increasing consciousness of the presence of God in worship experiences through a more effective use of worship materials belonging to nature and the fine arts.

(Specific outcomes will be provided with each unit, so that leaders will know what should be accomplished through each experience.)

ACTIVITIES

The foregoing general outcomes and the specific desired outcomes stated at the beginning of the material planned for each day's work are to be realized, or brought about, through various experiences.

Girls and boys universally are possessed with certain natural tendencies to explore, or to investigate that which is unusual or attractive; to work with tools and materials, or to construct; and to give expression to various emotions. A program of activities which recognizes these tendencies makes learning an agreeable process.

The old proverb, "Experience is the best teacher," acquires a new meaning in the best schools of today. Experience actually is

the teacher; the so-called teacher is present to guide the learner's experience. That is to say, the pupil learns through his experiences. Obviously, experiences are not equally profitable. It is, therefore, advisable that persons of mature judgment, acquired through wider experience, aid the learner by arranging for him experiences which will yield large returns, and by helping him to see the values in those experiences. Activities, then, are not to be thought of "merely as agreeable diversions," nor as a "means to motivate the learning of certain predetermined facts." They are the channels through which experiences come, and should have a worthy place in the vacation church school program.

Some of the activities which promise rich experiences through which the outcomes of this course may be realized are graphically arranged in charts on the following pages. These charts suggest the maximum number of activities from which the local group may choose. It is well for leaders to anticipate every possible interest on the part of their pupils and then be prepared also to meet the unexpected.

ADDITIONAL ACTIVITIES

There are schools where the girls and boys have been accustomed to "making things," and where the leaders feel that they would lose a large percentage of their pupils if they did not yield to their demand for such activities as sewing and woodwork. How shall this problem be solved?

To satisfy the demands of the pupils in cases like this other activities can be added to the program. In one center a group of girls from a parochial school came to the Protestant vacation church school. They were interested primarily in sewing, requesting at the beginning that they be allowed to make dresses. Boys came insisting upon wood-work. The leaders compromised, spending the time from nine to eleven on the activities of the course as outlined. The last hour was devoted to sewing for the girls and wood-work for the boys, with the requirement that everyone participate in the program of the early morning.

In some cases, handicraft clubs have been organized and conducted under the supervision of the school.

Chart I POSSIBLE ACTIVITIES FOR UNIT I—NATURE STUDY

GENERAL	First-hand acquaintance with nature to discover beauty in grass, flowers, vines, shrubs, trees, insects, birds, and animals. Collection, classification, and preservation of specimens of plants, woods, or field. At least one hike or excursion to a park, woods, or field. Taking kodak pictures, sketching beautiful scenes, or writing nature poems. Making scrap-books of nature poems, nature-lore, and pictures; writing up excursions. Reading books, magazines, and stories about nature, or about naturalists. Building bird-houses, feeding-tables, or drinking-fountains for birds; aquaria for fish; rock gardens, miniature or full size. Decorating jars and bottles of various sizes and shapes for vases; painting cans for flower-pots; making porch-boxes, or hanging-baskets, trellises for vines. Arranging grasses, leaves, ferns, and flowers in a way to set forth their beauty. Stencils of nature designs for use on curtains, scarfs, book-covers, or furniture. Viewing at least one sunrise, several sunsets, cloud formations, possibly a storm, a fog in a valley, or dew on the grass. Viewing the sky on a clear night; learning to identify a few stars. Studies of nature passages in the Bible; learning nature hymns; preparing worship services centering around nature. Holding outdoor worship services.
SPECIFIC	In Rural or Suburban Churches If the church lot is not well kept, the study of the beautiful in nature should lead to observation of conditions that detract from beauty and motivate the pupils to such activities as mowing grass or weeds, picking up stones or rubbish, planting grass, flower seeds, vines, shrubs, or trees; repairing fences, walks, out-buildings, broken windows; erasing marks which deface, or applying paint. It is hoped that these activities undertaken at the church might also be undertaken at homes where conditions are not what they ought to be. Flowers, grasses, ferns and leaves may be sent to hospitals, day nurseries, or other institutions in the city to cheer those who otherwise would not have them. In City Churches or Christian Community Centers Pupils from well-to-do homes often own microscopes, magnifying glasses, and kodaks. Many parents have automobiles, and could take pupils on expeditions for observation and study. Books and magazines are available in homes and libraries for extensive research. Collections of pictures, curios, and specimens such as sea-shells, ores, and rocks may be brought from home for class inspection. Missionaries working in industrial centers may appeal to church members in suburbs to furnish automobiles for at least one expedition of the intermediate department to a park or woods. From the same source flowers, leaves, plants, wild or cultivated, could be secured for decoration or study.

Chart II

POSSIBLE ACTIVITIES FOR UNIT II—MUSIC

GENERAL

Learning hymns, the tunes for which were composed by great masters.
Discovering hymn-tunes by great masters in church hymnals and other hymn-books available for examination.
Discovering other compositions of the great masters.

Practising selections from the great masters, and playing them in the vacation school.

Discovering someone in the community who can come to the school to play selections from the great masters.

Listening to selections from the great masters over the radio and reporting them in vacation school.

Installing a radio set for use at the school. Writing letters to radio stations to find out what good music is available, and requesting selections from the great masters.

Selections from the great masters played on victrola records (or player-piano).

Reading books and magazine articles about music and musicians.

Reporting biographies and incidents about great musicians.

Making a book of music, copying hymns, hymn-tunes by great masters, and writing biographies of master musicians, using also pictures of the composers studied.

Studying Psalms and the hymns of the church.

Preparing and rendering a program of compositions of the great masters studied in the school.

Building and carrying through worship services, using hymn-tunes and other compositions of the great masters.

Going caroling, singing hymns and other songs to persons who are ill or shut in.

Creating new music.

For Churches with Limited Resources

A few hymns with tunes composed by the great masters are found in practically every hymn-book. Several hymns with tunes by the great masters will be included in the text.

In every community there is at least one home where there is a radio or a victrola. Enlist interest of the owner to the extent of lending the instrument to be taken to the church for a limited period, for use by the school, or inviting the pupils to the home at a stated time for a program.

Visit may be made to a store where musical instruments, music, and records are sold. The dealer's interest could be enlisted in playing selections requested by the group, particularly if they expected to purchase one or more "pieces" or records.

For Churches with Greater Resources

Several pupils probably will have advanced in music to the place where they can render acceptably selections from the great masters. Organization of an orchestra.

Members of the church choir could visit the school and sing portions of oratorios. Church organist could play selections from great masters. Pupils might learn special selections under direction of church chorister and render them as a "junior choir."

Attending church services, recitals, and concerts, under guidance of persons competent to aid in musical interpretation and appreciation. Giving service at a mission or other institution, assisting with music.

Buying one or more records of selections by great masters for a person who is shut in, or for a mission station.

SPECIFIC

Chart III POSSIBLE ACTIVITIES FOR UNIT III--PICTURES

GENERAL	Discovering pictures by great artists, especially great religious pictures. Studying pictures discovered. Learning about the artists who painted these pictures. Studying the scriptural background of great religious pictures. Reading books and magazine articles about pictures. Building worship services. Making books about artists and their pictures. Mounting or framing pictures for pupils' own homes, or as gifts for others. Hanging pictures to good advantage. Giving or earning money to buy one or more large pictures for the department, or for another department, or for a smaller church, or a community center. Consideration of home furnishings which harmonize with pictures. Consideration of church school furnishings appropriate for use with pictures. Stereopticon entertainment showing pictures by great artists. Visits to art galleries, art departments of large stores, or to public buildings where great pictures are displayed.				
SPECIFIC	<table border="1"> <thead> <tr> <th data-bbox="650 794 721 1458">For Churches with Limited Resources</th><th data-bbox="650 122 721 794">For Churches with Greater Resources</th></tr> </thead> <tbody> <tr> <td data-bbox="721 794 975 1458"> Small prints of several outstanding pictures mentioned in the text, with suggested picture studies. Biographies of five artists included in the text. Copies of great masters can be secured in various sizes for use in books or for framing. Prices, 1 cent for miniatures, 1½ cents to 2 cents for pictures 5 x 8, 4 cents for pictures 8 x 10, 35 cents up for larger sizes. </td><td data-bbox="721 122 975 794"> Pupils studying art may present picture studies and report biographies of artists. Copies of great pictures in homes might be borrowed for the school, or owners might invite pupils to come to see these pictures. Talks about pictures given by competent persons who have traveled, or have studied art. Sketching and designing. Taking kodak pictures of beautiful scenes. </td></tr> </tbody> </table>	For Churches with Limited Resources	For Churches with Greater Resources	Small prints of several outstanding pictures mentioned in the text, with suggested picture studies. Biographies of five artists included in the text. Copies of great masters can be secured in various sizes for use in books or for framing. Prices, 1 cent for miniatures, 1½ cents to 2 cents for pictures 5 x 8, 4 cents for pictures 8 x 10, 35 cents up for larger sizes.	Pupils studying art may present picture studies and report biographies of artists. Copies of great pictures in homes might be borrowed for the school, or owners might invite pupils to come to see these pictures. Talks about pictures given by competent persons who have traveled, or have studied art. Sketching and designing. Taking kodak pictures of beautiful scenes.
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POSSIBLE ACTIVITIES FOR UNITS IV AND V— SCULPTURE AND ARCHITECTURE

Chart IV

GENERAL	Discovering statues and well-designed buildings in the community, city (county), or state. Reading books and magazine articles about sculpture and architecture. Visiting statues and buildings of note, especially the best church edifices in the community. Understanding and appreciating the architectural style of one's own church. Collection of pictures of statues and churches. (Latter often found on Christmas cards.) "Some great churches of the United States," or of the world. Making books including biographies and pictures of sculptors and architects, and stories or pictures of their works. "Places of Worship Described in the Bible," especially Solomon's Temple. "How Our Church Could Be Improved," or "The Church We Would Like to Build." Planning and conducting a worship service in the church auditorium. Modeling in clay, soap-carving, or wood-carving. Making a booklet about "My Ideal Home," with pictures and descriptions, including architecture, garden or yard, interior decoration, furniture and furnishings, music, pictures, and sculpture.				
SPECIFIC	<table> <tr> <th data-bbox="518 776 606 1450">For Churches with Limited Resources</th><th data-bbox="518 102 606 776">For Churches with Greater Resources</th></tr> <tr> <td data-bbox="606 776 912 1450"> Pictures of several statues and buildings will be included in the text, with suggestions for study. Pictures of well-known statues and buildings are found in public school text-books, encyclopedias and dictionaries, also in periodicals. Models of noted pieces of sculpture may be found in some homes, schools, public buildings, or stores. Pictures of outstanding examples of sculpture and architecture may be secured from publishers of pictures at prices ranging from one to thirty-five cents. </td><td data-bbox="606 102 912 776"> Pieces of statuary, busts or plaques of famous men and women, artistic figures in lamps, book-ends or bric-a-brac, may be found in homes. These might be borrowed for the school, or pupils might be invited to see these ornamental pieces. Persons who have traveled may be invited to exhibit statuary and pictures of churches or other important buildings, and to tell their experiences. </td></tr> </table>	For Churches with Limited Resources	For Churches with Greater Resources	Pictures of several statues and buildings will be included in the text, with suggestions for study. Pictures of well-known statues and buildings are found in public school text-books, encyclopedias and dictionaries, also in periodicals. Models of noted pieces of sculpture may be found in some homes, schools, public buildings, or stores. Pictures of outstanding examples of sculpture and architecture may be secured from publishers of pictures at prices ranging from one to thirty-five cents.	Pieces of statuary, busts or plaques of famous men and women, artistic figures in lamps, book-ends or bric-a-brac, may be found in homes. These might be borrowed for the school, or pupils might be invited to see these ornamental pieces. Persons who have traveled may be invited to exhibit statuary and pictures of churches or other important buildings, and to tell their experiences.
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PUPILS FROM LESS-FAVORED HOMES

Girls. Many of these girls came from foreign-speaking homes in an industrial section where they have little opportunity for satisfying their love for pretty things, or for cultivating taste in home-furnishings or in wearing-apparel. At present writing the piecing of quilts is quite a fad among women. Every newspaper carries quilt-block patterns. To discover the sewing ability of the girls, scraps of prints were given to them; from these they were allowed to choose material enough to piece a square pillow. Guidance in color combinations and insistence upon doing the work neatly were the chief values of these first work periods. While the girls sewed there was discussion of such subjects as appropriate colors of materials to go with certain types of complexion; the effect of designs of materials on apparent stature; for example, stripes running lengthwise make a short, stout figure appear taller, while stripes running across make a stout figure look broader. The girls brought copies of fashion sheets from the department stores; styles of dress in relation to the figure were discussed. Such questions as neck lines and styles of collars appropriate for various types of faces were considered. By the time the pillows were finished, dress lengths of prints of various colors and designs were provided and the girls chose suitable colors and patterns for the dresses they were to make in the vacation school. Several afternoon sessions were necessary in order to aid with the cutting, fitting, and finishing of these dresses. The display of dresses on the final day included a variety of colors and styles with up-to-date puff-sleeves and organdie collars.

Girls from poor homes often have no guidance in caring for clothes of dainty colors, and soon a pretty print dress is faded and streaked as a result of improper washing. Conversations were held during the work period on proper ways of washing delicate materials, using mild soaps, drying in the shade, or wrapping in towels, and pressing with an iron that is not too hot. The girls seemed to welcome this information.

About the time the dresses were being finished an article appeared in a local newspaper giving directions for making a belt and purse of twisted crêpe paper. A department store at the same

time was demonstrating the making of hats from twisted crêpe paper. One of the girls suggested making a crêpe-paper hat and accessories to go with her print dress. The idea pleased the group and all the girls requested this activity. Paper and leaflets (published by Dennison Manufacturing Company) giving pictures of styles of hats and directions for making them were secured.

Some of the girls knew how to crochet and some did not. Instructions were given and the hats were well under way when the school closed. A club was formed by the girls to meet at stated times during the remainder of the vacation season to continue the work on hats and to make pocketbooks and belts.

It is legitimate for a group of girls in a vacation school to undertake the making of articles for their personal use or for the adornment of their homes; including wearing-apparel, neatly made, and prettily decorated objects, such as lamp-shades, curtains or curtain-ties, tea-towels, dresser-scarfs, table-runners, cushions or pillows, and rugs.

Boys. The boys in the same school began with building bird-houses. Their leader had discovered in the woods a tree which had been struck by lightning. Accompanied by some of his boys he went out in his car and brought back long strips of bark clinging to splintered wood. These strips of wood and bark when smoothed and cut were made into attractive bird-houses of original designs. The boys, too, caught the spirit of neatness, order, and beauty in the home. Among the many different articles which they made were broom-holders, tie-racks, receptacles for socks, book-troughs and fern-stands.

Any article which will contribute to the order and beauty of the home or the church is appropriate in connection with this course. Further suggestions include mending song-books and Bibles; repairing chairs or other furniture.

FOR PUPILS FROM WELL-FURNISHED HOMES

Girls who elect to do something to add beauty to the lives of persons on mission fields could make dainty gifts, such as handkerchiefs, collars, bead necklaces, articles of wearing-apparel for girls their own age, or perhaps clothing for children or babies; neatly dressed dolls are always in order for missionary boxes.

Consult denominational missionary officers to learn the needs of missionaries on various fields and to make sure that gifts will be appropriate. Also secure instructions as to how and when missionary gifts should be sent.

Boys may be able to make toys for children on mission fields, or to repair and paint used toys to be sent to children in nurseries, children's homes and hospitals. Almost any kind of work that improves appearances and makes persons happy could be linked up to the course.

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Contains valuable suggestions for collecting and exhibiting arts and crafts from homes of immigrant peoples, illustrated with pictures of such things as exquisite laces, embroideries, costumes, rugs, blankets, wood-carving, and sculpture.

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Latest ideas for making things, including chapters on such subjects as Easily Made Furniture, Wood Finishing, Brass Craft, Bird-Houses. Mr. Hall has published several similar books.

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Contains directions for such processes as Stenciling and Crayon Printing, Hooked Rugs, Paper Pottery and Paper Mosaic, Lino-Block Printing, Pottery, Miniature Gardens, Batik, Art Metalcraft, Favors, Prizes, Table Decorations, and Fancy Costumes.

The Judson Press, "*Make-It*"—for Junior and Intermediate Girls. "*Make-It*"—for Junior and Intermediate Boys.

Lemos, Pedro J., *The Art Teacher*. The Davis Press, 1931.

An expensive book, very valuable, full of pictures and directions for making many different kinds of articles. Public school art teachers likely would have access to this book.

BOOKS OF GENERAL INTEREST

Bailey, Albert Edward, *The Use of Art in Religious Education*. Abingdon Press, Cincinnati, 1922.

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Vogt, Von Ogden, *Art and Religion*. Yale University Press, New Haven, Conn., 1921.

WORSHIP SERVICES

To lead a real worship service is an art. Many of the so-called worship services are not worship services at all. Programs are conducted in a haphazard way with very little time and thought invested in the plans. Intermediates should have training in building and leading services of worship. Experience, of course, increases skill. There is no better place to secure this training and experience than in the vacation church school.

In the first place what is a worship experience? These passages from the Bible describe some worship experiences of long ago: Jacob's experience (Genesis 28:10-22); Gideon's experience (Judges 6:11-24); Elijah's experience (1 Kings 19:9-19); Isaiah's experience (Isaiah 6:1-11).

For Discussion

In these worship experiences you find persons in different circumstances. The following facts might be brought out.

Jacob was far from home and alone. He had rolled himself up in his mantle and slept through the night. His beautiful dream filled him with awe. In the morning he erected an altar to God to mark the spot where this experience came to him, and made a vow.

Gideon was at work in an old cistern-like place that had been used as a wine-press. He was pounding out the kernels of wheat from the chaff and straw, and thinking about the injustice his people suffered at the hands of enemies. "Why doesn't God help us to throw off the power of these oppressors?" he questioned. In answer God called him to be the leader of his people.

Analyze Elijah's experience in the same way. Where was he? Why was he there? How did God speak to him? Where was

Isaiah when he saw the vision? What are some common elements in these four experiences?

Guide the intermediates to see that in each case a soul came in contact with God. Each man, on realizing that he was in the presence of God, experienced a strong feeling of some kind. Each was changed in some way by his experience. A commission or a call, a promise or a decision to do something for God, grew out of each experience. Life was always richer, deeper, and more satisfactory after meeting God.

Bring out the fact that worship may be individual—when one is alone, or it may be social—in company with a group. It is possible, however, for a few in the group to worship while the majority go through the service mechanically without thinking of its real meaning; or the majority may really worship while a few are thoughtless. In a successful worship service everyone must be reverent and thoughtful, though not gloomy. Many worship services are joyous expressions of thanksgiving to God for the privilege of being alive and of enjoying his world.

BUILDING A WORSHIP SERVICE

1. **Choose a Theme.** One of the first things to be decided about a service is its theme. The theme may be seasonal, for example, Thanksgiving, Christmas, Easter; it may be appropriate for some holiday, as a patriotic service near Memorial Day; on Armistice Day the theme might be "peace." Let the members of your group suggest various themes, then have them adopt one of these. Build around the theme chosen.

2. **Decide on a Purpose.** What do you hope to accomplish by this meeting? Suppose the theme chosen is "God in Nature." What might be your purpose in building your service around this theme? In other words, what would you expect to accomplish through your meeting?

Get the boys and girls to think. Use a blackboard, if possible, and write down the suggestions. Some of the answers which might be given are:

To help us see in nature evidences of God's care.

To help us realize God's greatness, as in the grandeur of moun-

tains, the power of the ocean, and the distance of the heavenly bodies.

To help us appreciate God's laws, as in the movement of heavenly bodies, the law of gravity, and in such moral laws as "whatsoever a man soweth that shall he also reap."

To inspire us to live a beautiful life out of thanksgiving for what God has given us to enjoy.

To inspire us to help others who do not have the advantages we have.

From the list choose and decide what you will try to accomplish in your meeting.

3. The Setting. Where possible, this session should be held out-of-doors on the church lawn or a near-by lawn. If this is impossible, try to provide flowers, plants, or even leaves with which to decorate your room.

THE ELEMENTS OF A WORSHIP SERVICE

What makes up a worship service? (Write each suggestion on the blackboard as mentioned):

Music, Instrumental or Vocal.

Scripture.

Poetry or Prose Quotations.

Stories or Brief Talks.

Prayers.

Offering.

Talk together briefly about these means of expressing worship, and decide which you will include in your service. Much will depend upon the *setting*, or place in which your meeting is to be held.

Music. If your meeting is to be held out-of-doors you may or may not have a piano or organ for use. Sometimes instruments can be moved to a porch or near enough to a window to be used, or there may be a "baby" organ. A cornet might be available. (Do not use a cornet for a worship service indoors, especially in a small room.) If special instrumental music can be arranged for, be sure that the selection played is appropriate to the theme of your service.

Hymns. Select hymns on the theme chosen. The hymns used in a worship service should be familiar to the group. No one can worship while watching the notes, or thinking about the rests, or counting time. If you have not mastered the hymns you want to use, sing them now. Correct your mistakes in your practice service, and do not have the leader cautioning you about this or that or telling you to sing faster in your worship service. Forget the mechanics of the hymns while you worship, so that you can enter into their spirit.

Read over all the words of all the verses of the hymns you are going to use and decide which verses are the most appropriate. If any hymns are too long, do not take it for granted that you will omit the third verse. Perhaps the third verse is the best, and the second or the fourth could be spared. Sometimes a verse omitted breaks the thought and makes the rest of the hymn meaningless. Study the words of your hymns as you would read a poem or a story, and choose the verses intelligently.

Scripture. Choose a passage from the Bible, or select from different parts of the Bible verses which are appropriate to the theme chosen. For a nature program Psalm 19 or 24 could be used. If you wish to see God in a storm read Psalm 29.

Poetry. Beautiful poems or quotations from prose add to the effectiveness of a worship service. Which of those discovered by the pupils (or mentioned in this course) are most suitable?

Stories or Talks. These may vary from a description of a flower to a hymn story. A story telling how a hymn came to be written is usually interesting and effective. It helps the singers to enter into the spirit of a hymn.

Prayers. These may be brief, offered by the boys and girls themselves. Sometimes a poem or the words of a hymn read reverently and thoughtfully by one person or by the group can be used effectively as a prayer. "A Prayer," by Edwin Markham, or Emerson's lines of thanksgiving, beginning "For flowers that bloom about our feet," are appropriate.

The Offering. This may or may not be a part of the worship service. If an offering is taken, let it be an expression to God of a desire to share what he has entrusted to us.

Dedication. The worshiper usually feels moved to make a promise to God to live better, or to try to do something for him, or for others in his behalf. A dedication service might conclude an outdoor worship service. This might take place during a few minutes of silent prayer, or two or three persons could offer audible prayers in behalf of the group, or if all are willing to lead in prayer there may be a "circle of prayer."

An intermediate group was taken on a boat trip down the river one evening. After a picnic supper around a fire there was a song service, fun songs at first, then some old familiar songs, and finally hymns, closing with, "Day Is Dying in the West," with its beautiful chorus:

Holy, holy, holy, Lord God of Hosts!
Heaven and earth are full of thee,
Heaven and earth are praising thee,
O Lord most high! Amen.

The next day a fourteen-year-old girl came rushing into the church with the request that we sing "Holy, Holy, Holy," adding, "I fell in love with that hymn last night." Outcomes like this should encourage teachers to invest unlimited time, thought, and effort in leading boys and girls to appreciate the best worship materials available.

BOOKS ON WORSHIP

Worship in the Church School, J. Sherman Wallace.

Training the Devotional Life, Weigle and Tweedy.

Adolescent Worship, Gerrit Verkuyt.

Training Young People in Worship, Shaver and Stock.

Devotional Leadership, Gerrit Verkuyt.

Worship for Youth, Gussie Brown Stacy.

CULTIVATING APPRECIATION FOR POETRY

Poetry is one of the fine arts. As such it deserves separate treatment as a unit coordinate with the other fine arts. Realizing, however, the vacation attitude of pupils toward any subject that resembles public school literature courses, it has seemed wise to work poetry into the course as a contributory art in connection

with the other units. Therefore these brief suggestions on the appreciation of poetry are included in the general introduction.

The leader, first of all, must appreciate poetry in order to help others to appreciate poetry. Enthusiasm for the selection under consideration will go a long way toward developing a favorable attitude in the minds of the pupils.

In this course the aim in studying poetry is not information, but pleasure. Distracting discussions of non-essentials, therefore, should be avoided. Any difficult words or obscure phrases, of course, should be explained, but after the explanation has been made, the lines should be read again, purely for appreciation.

It is permissible to note incidentally beauties of rhythm, of rhyme, of phrasing, and occasionally of alliteration. Avoid technical treatment of these subjects. Poetry is essentially for the ear, and pupils should come to realize its musical quality. An uninterrupted rendition of a poem by someone who can do it with a pleasing voice will aid in its appreciation by the entire class.

The name of the poet should always be noted in connection with a poem, but only those facts of biography should be given which will aid in the appreciation of the selection. Memorization of poems considered by the group should be encouraged but not required. Compulsory memorization of selections is likely to create antipathy for them. Copying poems in note-books also should be voluntary. Some of the pupils will show an interest in this phase of the work, while others may not respond to the suggestion.

Occasionally there will be a girl or a boy who wishes to express appreciation for some bit of beauty by writing verse. Leaders, of course, will encourage such voluntary creative work. The following illustration came from the pen of a girl of eleven.

BEAUTY

I have found it in a dewdrop on a rose,
In a cobweb quivering in the morning sun,
In the satin petals of a pansy face
Turned toward the sky.

I have caught it in a songster's golden notes,
In the rumble of the thunder o'er the hills,
In a mother's soothing words to little ones,
Her all in life.

I have felt it in the pulsing, throbbing earth,
In the whispering of a vagrant little breeze,
'Tis like the rainbow mist—elusive, yes
And yet so near!¹

—Elizabeth Frederick.

BOOKS ON 'CREATIVE EXPRESSION

Mearns, Hughes, *Creative Youth*. Doubleday, Doran & Co., Inc., Garden City, N. Y., 1931.

Deals particularly with poetry and contains an anthology of high school verse.

Creative Expression. The Development of Children in Art, Music, Literature and Dramatics. Edited for the Progressive Education Association by Gertrude Hartmen and Ann Shumaker. The John Day Company, New York, 1932.

Progressive Education. A magazine published monthly, October to June. On file in many libraries.

¹ Used by permission.

I

IN NATURE

INTRODUCTION

Too many people in the world are like Peter Bell, whose experiences were described by the poet :

He roved among the vales and streams,
In the greenwood and hollow dell;
They were his dwellings night and day—
But Nature ne'er could find the way
Into the heart of Peter Bell.

In vain, through every changeful year,
Did Nature lead him as before;
A primrose by a river's brim
A yellow primrose was to him,
And it was nothing more.

—*William Wordsworth.*

A writer in *Education* tells us, "If ever love and enthusiasm for nature is to arise, it must come in the adolescent period, a period when a new interest may well establish itself. Nearly all the great creators of physical science have first been passionate lovers of nature in their chosen field, and this has been their initial impulsion."¹

No time is more favorable for the awakening of a new interest than the vacation season when most girls and boys think they have exhausted the resources of their community for entertainment. It would be a privilege, indeed, to introduce pupils to experiences such as those described by John Burroughs in his fascinating books:

"One has only to sit down in the woods or fields, or by the shore of the river or lake, and nearly everything of interest will come around to him—the birds, the animals, the insects. . . So, on

¹ Sophie Nadler in "Youth and Nature." In *Education*, March, 1928.

a large scale, the student and lover of nature has this advantage over people who gad up and down the world, seeking some novelty or excitement; he has only to stay at home and see the procession pass. The great globe swings around to him like a revolving show-case; the change of the seasons is like the passage of strange and new countries; the zones of the earth, with all their beauties and marvels, pass one's door, and linger long in the passing. What a voyage is this we make without leaving for a night our own fireside!"²

Another writer believes that "Thoreau, by his pond at Walden, or paddling up the Concord, had more adventures than Stanley had on the Congo, more adventures than Stanley could have."³ But in order to have these adventures it is necessary for girls and boys to cultivate the power of observation, to have eyes that see, and ears that hear. This unit of nature study is designed to provide some guidance in the cultivation of these powers of vision, and to lead to a consequent life-enrichment on the part of teachers and pupils.

² John Burroughs in *Fields and Seasons*.

³ A. G. Gardner, quoted in *Young Folks' Book of Ideals*, by William Byron Forbush.

FIRST SESSION

Theme: Our Father's World.

Desired Outcome: Awakening interest in nature as an expression of our Creator's love and care.

Biblical Material: Matthew 6:28-30; Luke 12:27, 28. See also: Matthew 7:28, 29; chapter 13; 22:33; Mark 1:22; 6:2, 3; 8:18; 11:18; Luke 4:31, 32, 36, 37.

The Setting: Where possible, this session should be held out-of-doors on the church lawn, or a near-by lawn.

In city churches where an outdoor meeting is impossible decorations of leaves and flowers provide an appropriate setting. It often happens that some of the workers in down-town vacation schools come from the suburbs every day. If they made known to members of suburban churches their plan to cultivate among their pupils an appreciation for the beautiful in nature, no doubt they could secure bouquets of flowers or bunches of leaves, or branches of trees and shrubs for decoration and study.

SUGGESTED PROCEDURE

If the leader wishes to open the session with singing, "My Country, 'Tis of Thee" and "O Beautiful for Spacious Skies" are suggested as appropriate and at the same time familiar to most intermediates in American schools. (Schools in Canada and other countries will substitute hymns or songs familiar to the pupils and related, if possible, to the theme, nature study.)

Hymn Story

"O BEAUTIFUL FOR SPACIOUS SKIES"

Hymn stories add greatly to the interest in hymns. Though all pupils know "O Beautiful for Spacious Skies," they may not have heard the story connected with the writing of this hymn.

Katherine Lee Bates, a professor in English literature at Welles-

ley, in company with other teachers from New England, attended the Columbian Exposition in Chicago in 1893. They then traveled together westward through the ripening fields of wheat to the "purple mountain majesties of Colorado." They climbed to the summit of Pikes Peak. Returning that evening to Colorado Springs, Miss Bates expressed her appreciation of our wonderful country in the words of the hymn, "O Beautiful for Spacious Skies." The

patriot dream
That sees beyond the years
Thine alabaster cities gleam,
Undimmed by human tears,

was prompted by the white buildings of the Columbian Exposition which she had recently visited.

Note that each stanza of this hymn ends with a prayer that America may match the beauties of her landscape, the heroism of her forefathers, and the loyalty of her patriots with a noble spirit of self-control and brotherhood.

Story

"THREE DAYS TO SEE"

(All intermediates probably have heard of Helen Keller, the girl who was stricken blind and deaf by scarlet fever at the age of nineteen months. How she was released from her prison of darkness and silence through the patient work of her great teacher, Miss Anne M. Sullivan—now Mrs. John A. Macy—is a fascinating story:¹ Miss Keller, today a woman of culture, a writer, and public speaker, wrote an article entitled, "Three Days to See," which appeared in *The Atlantic Monthly* in January, 1933.)

"Only the deaf appreciate hearing, only the blind realize the manifold blessings that lie in sight," Miss Keller declares. "Long ago I became convinced that the seeing see little."

Sometimes Miss Keller tests her seeing friends to discover what they see. One day she asked a friend returning from a long walk in the woods what she had observed.

"Nothing in particular," replied the woman.

"How was it possible," Miss Keller asks, "to walk for an hour

¹ See *The Story of My Life*, by Helen Keller, or any good encyclopedia.

through the woods and see nothing worthy of note? I who cannot see find hundreds of things to interest me through mere touch. I feel the delicate symmetry of a leaf. I pass my hands lovingly about the smooth skin of a silver birch, or the rough, shaggy bark of a pine. In spring I touch the branches of trees hopefully in search of a bud, the first sign of awakening Nature after her winter's sleep. I feel the delightful, velvety texture of a flower, and discover its remarkable convolutions; and something of the miracle of Nature is revealed to me. Occasionally, if I am very fortunate, I place my hand gently on a small tree and feel the happy quiver of a bird in full song. To me a lush carpet of pine needles or spongy grass is more welcome than the most luxurious Persian rug.

"At times my heart cries out with longing to see all these things. If I can get so much pleasure from mere touch, how much more beauty must be revealed by sight. Yet, those who have eyes apparently see little. The panorama of color and action which fills the world is taken for granted. It is a great pity that in the world of light the gift of sight is used only as a mere convenience rather than as a means of adding fulness to life.

"If I were the president of a university I should establish a compulsory course in 'How to Use Your Eyes.' The professor would try to show his pupils how they could add joy to their lives by really seeing what passes unnoticed before them. He would try to awaken their dormant and sluggish faculties."—*Used by permission.*

With this introduction Miss Keller proceeds to tell what she would do if she were to have "three days to see."

(Boys and girls who have access to a library, or who have this magazine in their homes, should be referred to *The Atlantic Monthly*, January, 1933, to find out what Miss Keller would do with her "three days to see." If possible have a report brought back to the class. References will be made again in this course to this article, but, for the present, pupils may be left to think about Miss Keller's unrealized dream of "three days to see.")

Experiment. To help the pupils to put themselves in the place of a blind person, the leader might charge all those present to close their eyes tightly, and not to open them until permission

is given. Then (s)he might bring from its wrappings some hitherto unexhibited object, preferably some familiar flowers, or leaves, and begin to describe their beauty or the wonder of their structure, still charging any who are tempted to peep to keep their eyes closed. This, of course, is a "game" which will be very hard to play, and the eagerness of the pupils to see what the leader is talking about will soon break down the commandment to keep eyes covered.

(The description given by the leader should be so interesting that it will reveal to the pupils things they had not noticed before, and convict them of the truth of Miss Keller's charge that "the seeing see little." What this shall be will be determined by what is available to the local group. Original demonstrations are always the most effective.)

Bible Study. Did anyone else ever make a charge similar to Miss Keller's (that is, that the seeing see little)?

If no one is able to answer, have the pupils take their Bibles and turn to Matthew 13:13 and Mark 8:18. (These words appear in the Old Testament also: Jer. 5:21; Ezek. 12:2.)

Jesus, of course, was talking about understanding his parables when he used these words. He gave special explanations of his teachings to his disciples (Matt. 13:16-23, 36-43). He promised to make known to his earnest followers, his disciples, "the mysteries of the kingdom of heaven," that were unknown to unbelievers, those whose minds and hearts were closed of their own accord to the truth he came to teach.

Jesus was an unusual teacher. His classes did not experience a dull moment (Matt. 7:28, 29; 13:54-56; 22:23; Mark 1:22; 6:2, 3; 11:18; Luke 4:31, 32, 36, 37; John 7:46).

Have the pupils note, as they read these references, the various classes of people who were astonished at the teachings of Jesus: his disciples, the multitudes, and the people in the synagogue. Even his enemies, the chief priests, the scribes, and the officers sent to arrest him, were impressed with his unusual ability as a teacher.

Encourage discussion by the pupils of Jesus as a teacher, especially comments on the great privilege the disciples had as they lived with him for three years, walking up and down the roads of

Palestine, often eating their meals by the wayside, sometimes sleeping out-of-doors under a clear, starlit sky, crossing the beautiful Sea of Galilee in small boats, sitting on the mountainside talking, or walking through the fields.

Raise the question as to whether Jesus was open to the charge of having "eyes that see not, and ears that hear not." What proof have we that he saw things around him that the average person did not see?

If pupils have been Bible students, some may be able to quote verses about nature from the Gospels. A passage to which boys and girls may turn for study is Matthew 6:20-34. Note especially verses 28b and 29: "Consider the lilies of the field, how they grow; they toil not, neither do they spin: yet I say unto you, that even Solomon in all his glory was not arrayed like one of these." Lead the pupils to see that Jesus not only appreciated the beauty of the lilies of the field and the birds of the heaven, but that he saw in them expressions of his heavenly Father's love and care.

Followers of Jesus all through the ages have seen evidences of God in the beauty and the wonder of his world. Many beautiful poems and hymns of praise have been written by men and women whose hearts and minds have been inspired by the beautiful things in the world.

Sing an appropriate hymn with which the pupils are familiar.

(Where a large percentage of the pupils belong to the unchurched group there may not be an appropriate hymn that can be used here on the first day, unless a new one is taught. With a group who know "This Is My Father's World," all didactic elements should be omitted and this period may be a worship service. With a miscellaneous group the leader may have to introduce the new hymn.)

Hymn Study

"THIS IS MY FATHER'S WORLD"

Maltbie D. Babcock, the author of this hymn, was a pastor beloved by the young people of his church. The boys, especially, liked him because of his interest in athletics, particularly baseball. He has been described as a tall, broad-shouldered fellow, with muscles of steel, an expert baseball pitcher, and a good swimmer.

In Syracuse University, from which he was graduated in 1879, Maltbie D. Babcock was president of the baseball club.

Doctor Babcock's first pastorate was at Lockport, N. Y. Some of his friends tell that he would frequently run out in the early morning to the brow of the hill, about two miles north of the city, to look out over the lowlands beyond, reaching on to Lake Ontario, and consider the wondrous beauty of that section. He was in the habit of saying, "I am going out to see my Father's world." A few miles farther on was a deep ravine, south of Lake Ontario, where many varieties of birds made their home. It may have been this spot which he loved to visit that inspired the lines in the second stanza:

This is my Father's world,
The birds their carols raise.

The hymn-tune, *Terra Beata*, meaning "happy land" comes from an old English melody, and was arranged for use with these words by Franklin L. Sheppard in 1915.

(Adapted from *Lyric Religion*, by H. Augustine Smith. The Century Company. In this book is a beautiful worship service based on this hymn and suitable for use in a vacation church school.)

The pupils should read for appreciation the words of this hymn. The group may then listen while the pianist plays the tune lightly and joyously. Sing the words to the tune happily, with evident appreciation for the beauty of the summer morning.

Poem. (Read reverently by the group as a thanksgiving prayer.)

For flowers that bloom about our feet;
For tender grass so fresh and sweet;
For song of bird and hum of bee;
For all things fair we hear and see,
Father in heaven, we thank thee!

For blue of stream and blue of sky;
For pleasant shade of branches high;
For fragrant air and cooling breeze;
For beauty of the blooming trees,
Father in heaven, we thank thee! Amen.²

—*Ralph Waldo Emerson.*

² Used by permission of Houghton Mifflin Company, Boston.

If they are willing to do it, intermediates may offer several prayers, expressing gratitude for eyes and ears with which to appreciate our Father's world. If the boys and girls will not do this on the first day, a leader will offer a short prayer.

Hymn. "For the Beauty of the Earth."

Additional Hymns appropriate for use with this division of the course are:

- "The Beautiful Bright Sunshine."
- "We Thank Thee, O Our Father."
- "Joyful, Joyful, We Adore Thee."
- "The Summer Days Are Come Again."
- "All Beautiful the March of Days."
- "God of the Earth, the Sky, the Sea."
- "Praise the Lord! Ye Heavens, Adore Him."
- "O Lord of Heaven and Earth and Sea."

All these hymns are found in *Hymnal for American Youth*, and in many denominational hymnals.

Story

"THE HUNT FOR THE BEAUTIFUL"

An appropriate story which might be told at this time is "The Hunt for the Beautiful," by Raymond M. Alden in *Why the Chimes Rang*. It is a three-thousand-word story of a boy artist who traveled afar searching for the most beautiful scene, that he might paint his masterpiece. Called home by the illness of his mother before he had fulfilled the purpose of his quest, he was surprised at the loveliness of the garden at home. When his mother was better they walked together among the summer flowers.

Not till that moment had Karl realized how beautiful this garden was. He found it difficult to believe that it had not been changed during his absence. Furthermore, the hills beyond, with the glory of the afternoon lights and shadows playing upon them, were more wonderful than any which he had seen upon his travels.

And his mother—she, too, despite her illness and poverty, seemed to have grown more beautiful. He was seized with a desire to paint a picture of her, sitting there in the garden with the flowers about her and the hills beyond. "If I can only make it

seem as beautiful to others as it does to me," he said, "it will be the most beautiful picture I have ever painted."

In the stained-glass window of the chapel near-by there was an angel so radiant that it had been a constant source of inspiration to Karl since boyhood. Now, as he worked diligently at his painting, this angel seemed to come and stand beside him.

"Will this indeed be the picture that I have so long desired to paint?" asked Karl.

"Yes," the angel replied, "for you have found the most beautiful sight in the world."

"And it has been here all the while?"

"What is here does not make the picture," the angel explained, "but what you see."

ACTIVITIES

Discuss plans for an expedition to some favorable spot where the beauty of "our Father's world" can be appreciated. Local conditions will determine when this expedition shall be made, and what shall be attempted. A hike, if possible, is suggested for an afternoon during the first week of school, second or third day. If it is necessary to provide transportation in cars, or to go on a street-car to some park or woods, decide through group discussion what is best to do. Have committees to arrange details, or plan a lunch, if a lunch is necessary. So far as possible this should be an activity arranged by the pupils themselves.

Consider the purpose of the expedition and plan the equipment in accordance with that purpose. If botanical specimens are to be collected pupils will bring scissors or knives to avoid pulling up plants by the roots.

Caution. Leaders should know the state laws in regard to picking wild flowers. Care should be taken to observe these laws, also to avoid trespassing on property, or needlessly destroying trees, shrubs, and plants by breaking down limbs or pulling up roots. Opportunities will be presented for valuable lessons in respect for law and the rights of property owners.

Newspapers folded and fastened together in book fashion may be used to transport specimens. Newspapers, as they are absorbent, may be used also for pressing flowers.

MAKING A HERBARIUM

The ten-cent stores carry large scrap-books and packages of plain drawing-paper suitable for pressing flowers and plants. Pupils may make books and decorate covers for them. If the books are made the size of the large University note-books, paper, ruled or unruled, can be secured in large packages at the five-and-ten-cent stores to use between the drawing-paper for description of plants, flowers, scenery, writing accounts of expeditions, or recording poems related in theme to experiences of the course.

Decoration for Cover

SPATTER PRINTING

Spatter printing makes effective covers for note-books or scrap-books in which children record their nature experiences. The pupils will gather leaves of different kinds. Have them select those that are as nearly perfect as possible, and fasten them carefully with pins or thumb-tacks to sheets of drawing-paper. Several methods are suggested for the printing:

First Method. Use poster paint or water-colors, inexpensive or old tooth-brushes, and small pieces of wire screen like that used for doors and windows. Hold the screen about two inches from the paper. Dip the tooth-brush in the paint or water-color and carefully brush the paint through the screen to obtain a speckled effect. Remove the leaves and allow the sheets to dry.

Second Method. Instead of using the screen, dip the tooth-brush in the paint or water-color as before and, holding it a few inches from the paper, scrape a knife across the bristles to produce a fine spray over the paper.

Third Method. Put the water-color or paint which has been thinned into a small spray-gun like that used for insect liquids. Spray the color on the paper. The effect is more artistic than when the screen is used.

Have the pupils do this spatter printing out-of-doors, or else cover the table with old newspapers.

LEAF PRINTING

Leaf prints make pretty decorations. The materials needed are: A tube of printer's ink, preferably green; a piece of window glass about ten by twelve inches in dimension; a rubber roller, if possible, though an ordinary wooden rolling-pin would do; white drawing-paper, some old newspapers, and specimens of leaves as nearly perfect as possible.

Place a little of the ink on the glass and spread it with the roller until it is smooth and evenly distributed. Place the leaf vein-side down upon the inked glass, cover with newspaper and roll with the roller until the leaf is thoroughly inked. Transfer the leaf carefully to the sheet of drawing-paper and cover it with a clean newspaper. Run the roller over it once only, as a second rolling may smear the ink. Lift the newspaper and the leaf carefully. A beautiful print of the leaf will be revealed.

ASSIGNMENT

The pupils should carry away with them an inspiration to look for beautiful things wherever they can find them. A brief, informal discussion would help them understand what to look for—not only flowers, birds, pictures, sunsets; but also such things as beautiful thoughts, beautiful deeds, and beautiful characters. Ask each one to bring the next day either some beautiful object, or a description of something beautiful he or she has seen.

SECOND SESSION

Theme: Our Father's World.

Desired Outcome: Awakening interest in nature as an expression of our Creator's love and care; a growing recognition of beauty in an environment that may seem commonplace; increasing pleasure in the study of natural phenomena.

Biblical Material: Matthew 7:16-20; 12:33-35; Luke 6:43-45; John 15:11; 17:13; 10:10b; Galatians 6:7-9; Philipians 4:8.

SUGGESTED PROCEDURE

As the pupils arrive bringing the articles in which they have discovered beauty it will be wise to open the session informally with the discussion of these things. Pupils should have an opportunity to exhibit their articles and tell interesting facts about them.

What is brought will depend entirely upon the local community, whether one flower, or a bouquet, leaves, rocks, shells, a butterfly or beetle, or perhaps a picture of something admired. Some may forget the assignment or say they could not find anything to bring.

During experimental use of this course the following were among the things that were brought or reported by the pupils:

A little Jewish girl brought a small pocketbook of mother of pearl which an aunt had given to her as a souvenir of the Century of Progress Exposition. She related very well some of the experiences her aunt had at the fair. The other members of the class listened attentively and with evident interest.

Several girls brought flowers of different kinds and gave their respective reasons for bringing each: a white rose, admired for the velvet texture of its petals; a meadow lily, chosen for its color and curling petals; someone reported a bird's song; another thought the morning sunshine in the raindrops on a roof looked like diamonds.

One of the boys jokingly pointed to another boy, saying, "I brought him." Everyone present laughed, of course; the leader laughed with the class, and then called attention to the fact that

bringing a friend had fulfilled the assignment, since friendship brought beautiful experiences.

The greatest interest was shown in a beautiful large green worm with two bright red horns on its head and rows of blue and yellow nodules along its sides and back. When discovered crawling on a weed stock, the bright decorations at first glance of the green worm looked like tiny flowers. No one in the group could identify this worm. It was passed around the class for examination under a small magnifying glass. Pupils searched through books for pictures of worms like the specimen. It was decided that this was a "horn-worm" or tobacco-worm, the larva of a species of moth.

Suggested Discussion

Differences of opinion in regard to the beauty of some of the objects brought may be evident. Someone may make a slighting remark about something another has brought. Sooner or later the question may arise, "What is beauty?" How shall we decide?

This is a vital question. Leaders should refrain from handing over to the class a ready-made answer. The pupils should be encouraged to formulate for themselves, under guidance, some standards for judging. For example, in the case of the articles mentioned in the foregoing section, the elements of beauty brought out in the discussion included: delicate colorings, pleasing lines, lovely texture; the bird-song illustrated melodious tone. As the course advances ability to recognize beauty should grow.

RESOURCE MATERIALS

Leaders may be equipped with stories or quotations such as these to use at their discretion.

Dr. James M. Ludlow was walking with William Hamilton Gibson, the artist. This conversation took place: "Gibson, you say there is beauty in everything— Now what is there beautiful within a square rod of us?" The road was dusty. Apparently there was not much in sight but coarse weeds. Gibson replied instantly: "Shall I show you the king and queen of the bug world, robed in purple and crowned with gold? Come, Solomon! Come,

Sheba!" With these words he reached over to a curled leaf, picked off two magnificent beetles, heads glowing in golden yellow, bodies mantled with gorgeously enameled purple wings.—*Source unknown.*

Story

RULES FOR HAPPINESS

(This story is appropriate for groups who think they have little or nothing beautiful in their environment. It is told in *The Life of Alice Freeman Palmer*, written by her husband, George H. Palmer, of Harvard University, and published by Houghton Mifflin Company. See pages 306-310.)

Mrs. Palmer stood before a roomful of girls in a Boston vacation school one warm July morning.

"What would you like me to talk about?" she asked the girls, many of whom were holding babies in their arms.

"Tell us how to be happy," requested a pale-faced, heavy-eyed girl with a fat baby on her knee.

Tears came close to the surface, and a lump rose to the throat of the sympathetic speaker as she thought of the squalor and poverty of the homes from which her hearers came, but she was equal to the occasion.

"Well," began Mrs. Palmer, "I will give you my three rules for being happy; but mind, you must all promise to keep them for a week, and not skip a single day."

The girls promised faithfully and solemnly.

"The first rule is that you will commit to memory every day something good. It needn't be much, three or four words will do, just a pretty bit of a poem, or a Bible verse. Do you understand?"

"I know," responded one little girl, "you want us to learn something we'd be glad enough to remember if we went blind."

"That's it, exactly." All promised to do it.

"The second rule is: Look for something pretty every day; a leaf, a flower, a cloud. Stop long enough before the pretty thing you have spied to say, 'Isn't it beautiful!' Drink in every detail, and see the loveliness all through. Can you do it?"

Again they promised.

"My third rule is: Do something for somebody every day."

"Oh, that's easy," they agreed. "We mind babies and run errands every day, isn't that doing something for somebody?"

Of course it was.

Later in the week, on another day, warmer than the first, Mrs. Palmer was walking down a narrow street when someone grabbed her arm and a voice announced, "I done it."

"Did what?" asked Mrs. Palmer of the girl with the baby who accosted her, forgetting for the moment about her vacation school talk.

"What you told us to do, and I never skipped a day, neither," the girl explained in a rather hurt tone.

"Oh, now I know what you mean," replied Mrs. Palmer. "Put down the baby and let's talk about it."

The girl laid the sleeping baby on the sidewalk while she related her experience.

"Well, I never skipped a day, but it was awful hard. It was all right when I could go to the park, but one day it rained and rained, and the baby had a cold, and I just couldn't go out, and I thought sure I was going to skip; I was standin' at the window, 'most cryin', and I saw"—here her face brightened with a radiant smile—"I saw a sparrow takin' a bath in the gutter, and he had on a black necktie; he was handsome."

Mrs. Palmer had never before heard a sparrow called handsome.

"There was another day," the girl continued, "and I thought I'd have to skip it, sure. There wasn't another thing to look at in the house. The baby was sick and I couldn't go out, and I was feelin' terrible, when I saw the baby's hair."

"Saw the baby's hair?" echoed Mrs. Palmer.

"Yes, a little bit of sun came in the window, and I saw his hair, an' I'll never be lonesome any more." So saying she picked up the baby from the sidewalk. "See! Isn't it beautiful?"

"It is beautiful," Mrs. Palmer confirmed, noting the browns, the reds, and the golds brought out by the sunlight.—*Abridged and adapted.*

WORSHIP SERVICE

Hymn: "For the Beauty of the Earth."

Psalm 23. Quoted from memory, if possible.

As an introduction to the psalm, the leader may picture David, the shepherd boy, out in the pastures of Judea in the vicinity of Bethlehem watching over his father's flocks. Days spent in the fields and nights out under the clear skies with the stars shining brightly filled the boy's soul with beautiful thoughts that were afterward expressed in the Hebrew poetry we call the Psalms. David was not only a poet, but also a skilful player upon the harp (1 Sam. 16:18). Let us try to put ourselves in David's place, see what he saw, and feel as he felt when he sang and played the words of our psalm.

Prayers by the group or by the leader.

If desired the stanzas by Emerson, "For flowers that bloom about our feet," may be used as a prayer.

Hymn: "This Is My Father's World."

BIBLE STUDY

Jesus lived a joyous life. He desired that his followers live joyously, or "be happy" (John 10:10b; 15:11; 17:13).

He called attention to certain laws in nature that apply also to our lives. What were they? Pupils will turn to Matthew 7:16-20; Luke 6:43-45.

What evidence do we find that Jesus filled his mind and heart with the best in his environment? Pupils who have grown up in church schools will recall experiences in the life of Jesus that indicate the "good treasure" of his heart. Others will need guidance in finding out.

Childhood growth (Luke 2:40, 52).

The excursion to the Temple (Luke 2:41-51).

The Scripture stored in his mind (Matthew 4:1-11).

His habit of attending services of worship (Luke 4:16).

His fellowship with God (Matthew 14:23; Mark 1:35; Luke 5:16).

His out-of-door life and appreciation for beauty in nature were mentioned in the first session.

His love and kindness illustrated in Matthew 9:35, and numerous stories of his "going about doing good" (Acts 10:38).

Jesus is the world's best example of life that is filled with all that is beautiful and true and good.

Find Paul's advice to the Christians in Philippi (Phil. 4:8).

Through study and discussion intermediates may be led to a resolution to adopt Philippians 4:8 as a rule of life; or they may begin to prepare for themselves a statement of purpose to look for the beautiful in life. Through group discussion under guidance, lead them to make this statement as inclusive as possible. Cultivate appreciation not only for beauty in nature and art, but beauty in character and personality.

MUSIC PERIOD

Devote twenty minutes or more to learning new hymns appropriate to the theme for this week. This period should be used especially for the preparation of materials which can be built into worship programs in the near future. Just what is learned at this time will depend upon the background of the pupils. Some groups may be using hymns suggested here in their Sunday church school programs. Leaders of such groups will have no difficulty in finding other appropriate hymns to add to those already in use. To intermediates in the average church or in community centers the hymns suggested in this course may be entirely new.

Hymn Study

"JOYFUL, JOYFUL, WE ADORE THEE"

Prof. H. Augustine Smith calls this "a joy-hymn supreme." He says: "Every line and bar of the music express the message of the gladness of the soul in its gratitude to the Creator, who is not only the 'God of glory,' but equally the 'Lord of love.'"

Read the first stanza for appreciation. There is praise and gladness in every line. Which lines do you like best? Why? What is the picture in the third line? By what name does the author call God in the seventh line?

Study the second stanza in the same way. Note the inclusiveness and the beauty of the phrases: "Stars and angels," "Fields and forest, vale and mountain," "Blossoming meadow, flashing sea," "Chanting bird and flowing fountain."

By what name is God addressed in this stanza? (Line 4.) The

group may turn to Psalm 148 for comparison. Compare line 3, second stanza, with Job 38:7.

This hymn was written by Dr. Henry van Dyke, a preacher of note, a teacher and statesman, and a writer of poems, stories, and essays. We shall hear other poems and some of his stories later.

The tune used with this poem is called "Hymn to Joy." It was arranged by Edward Hodges from the Ninth Symphony of Ludwig von Beethoven, one of the greatest composers of music.

Hear the "Hymn to Joy" played. Sing the words of the first stanza to the music. Do not drag the words. Sing it lightly and joyously in keeping with the thought. Sing the second stanza in the same way. (Third and fourth stanzas contain ideas which may fit in better with later studies in the course.)

"When Morning Gilds the Skies" may be familiar to pupils who attend Sunday school.

"Day Is Dying in the West" should be learned, at least the first stanza and the refrain, for use if possible in the evening after the expedition to the country.

Other hymns that have proved favorites in vacation schools are: "Summer Suns Are Glowing" and "The Summer Days Are Come Again."

ACTIVITIES

Put together the cover and the pages of the book begun on the first day.

Complete plans for expedition to the woods or the country. Hear reports of committees appointed on the first day.

Check up on preparations for the trip. Have equipment ready. Plan for the care of any specimens of plants, insects, worms, or other objects that may be found.

Jars and bottles of various sizes, especially those with wide mouths and screw-tops, are good for transporting specimens. Small holes punched in tin lids with a nail, or pieces of gauze tied over the tops of jars admit air and prevent the escape of specimens.

In *Nature Magazine* for January, 1933, and October, 1933, an "Adventure with a Window Jungle" is described by Marion

Staples Haller. While this experience was planned for young children, the articles contain some very good instructions for the care of small specimens of animal life. The boys especially would be interested in constructing a glass cage into which various growing plants and specimens of worms, insects or small animals could be placed for observation. This would involve observing what kind of leaves a particular kind of worm, for example, feeds upon, so that the specimen would thrive and develop as in its natural habitat. Pupils would need to know also which kinds of insects preyed upon other small specimens of animal life, so that separation could be made between those that might be harmful to one another.

Older boys could make and help to maintain such a jungle for younger departments of the school who might be interested in nature study.

Rock gardens, both outdoor and miniature indoor varieties, are popular. Intermediates in congested city districts would enjoy building miniature gardens for the church, for their mothers, or for someone of their acquaintance who is ill or shut in.

One city class made hanging baskets in which carrots were planted. These produce a fernlike green growth.

ASSIGNMENT

Pupils who have access to libraries are reading a great deal during the vacationtime. Awakening interest in the outdoor world offers an opportunity to recommend good books with which the boys and girls may not yet have become acquainted: Suggest to them such books as *Fields and Seasons*, or *Sharp Eyes*, by John Burroughs; and *Luther Burbank and His Plant School*.

(Leaders should go through the card catalogues of local libraries to find out what books and magazines are available in this field. In the summertime, current magazines, Sunday school papers, and good newspapers carry nature poems. Ask the pupils to watch out for, and bring to the vacation school, quotations of prose or poetry in the field of nature.)

Caution against clipping without permission. When copying quotations suggest that sheets of loose-leaf note-book paper be

used so that these can be included in the book being made at school.

Public school text-books in reading and literature contain poems which could be copied in note-books. Appropriate and easily found are such well-known passages as "And what is so rare as a day in June?" from "The Vision of Sir Launfal," by James Russell Lowell; "The Brook," and "Flower in the Crannied Wall," by Alfred Tennyson; "Song" from "Pippa Passes," by Robert Browning.

ADDITIONAL POEMS

Who would think of writing a poem to a dandelion, or to any common flower? Some of our great poets have seen beauty in "the common things." How many of these can you find?

"To the Dandelion," and "Violet! Sweet Violet," by James Russell Lowell.

"To a Mountain Daisy," by Robert Burns.

"Daffodils," and "To a Skylark," by William Wordsworth.

"To a Skylark," by Percy Bysshe Shelley.

"Sweet Peas," by John Keats.

William Cullen Bryant wrote many nature poems, selections from which would be appropriate for use with this unit. Among these are:

"The Yellow Violet," "Robert of Lincoln," "To a Waterfowl," "To a Cloud," "Song of the Stars," "A Walk at Sunset," "A Summer Ramble," "The Planting of the Apple-Tree."

See also "Thanatopsis," "The Gladness of Nature," "Hymn of the City," and "A Forest Hymn."

William Cowper believed there was

Not a flower
But shows some touch, in freckle, streak or stain,
Of His unrivall'd pencil. He inspires
Their balmy odors, and imparts their hues,
And bathes their eyes with nectar, and includes
In grains as countless as the seaside sands,
The forms with which He sprinkles all the earth.

More recent writers :

"Trees," by Joyce Kilmer.

"Out in the Fields with God," by Louise Imogen Guiney.

"A Prayer," by Edwin Markham, beginning

"Teach me, Father, how to go
Softly as the grasses grow."

"My Garden," by Thomas Edward Brown.

"Just to Be Out-of-Doors," by Charlotte Gilman.

"God of the Open Air," by Henry van Dyke.

THIRD SESSION

Theme: Our Father's World.

Desired Outcomes: A growing recognition of beauty in an environment that may seem commonplace; increasing pleasure in the study of natural phenomena; an awakening interest in co-operating with God in beautifying our surroundings.

Biblical Material: Matthew 5:13-16; John 8:12; 20:21.

SUGGESTED PROCEDURE

Plan 1. If the expedition to the fields or woods has occurred the preceding afternoon the pupils are likely to come with comments about the experiences of the trip. It may be that the most natural way to begin the day's work will be with discussion of some experience, or the examination of specimens found, or plans for the conserving of plants brought from the woods.

Plan 2. If the expedition has not been possible, or if circumstances seem to require a more formal program, this session could begin with singing the new hymns introduced in former sessions. It is hoped that the learning of these hymns will be such an enjoyable experience that the intermediates will choose to open the session with singing them. In other words the singing of these hymns should be a spontaneous expression of appreciation for the beauty of "our Father's world" on the part of pupils and leaders as they meet during these summer mornings for work and worship together.

"O Beautiful for Spacious Skies," by Katherine Lee Bates, is usually sung to the tune "Materna." Many people do not know that a tune called "America, the Beautiful" was composed for this hymn by Horatio Parker. If available, this tune may be tried and a vote taken as to which the pupils like better. This music period could develop into an informal worship service as the more familiar nature hymns are sung.

After singing, opportunity may be given for the reporting of

passages from books about nature or the reading of poems which pupils have discovered. Leaders should have one or two quotations to present, especially if the number brought by the pupils is small. This poem, called "A Prayer," is appropriate for subsequent use in a worship service. It could be printed on the black-board or on a sheet of wrapping-paper in letters large enough for the group to read. Later it could be copied into note-books by those who like it. (This kind of work should be voluntary.)

A PRAYER

Teach me, Father, how to go
Softly as the grasses grow,
Hush my soul to meet the shock
Of this wild world as a rock;
But my spirit, propt with power,
Make as simple as a flower.
Let the dry heart fill its cup,
Like a poppy looking up;
Let life lightly wear her crown,
Like a poppy looking down,
When its heart is filled with dew.
And its life begins anew.

Teach me, Father, how to be
Kind and patient as a tree,
Joyfully the crickets croon
Under shady oak at noon;
Beetle, on his mission bent,
Tarries in that cooling tent,
Let me, also, cheer a nook,
Place for friendly bread or book,
Place where passing souls can rest
On the way and be their best.¹

—Edwin Markham.

During experimental use of this course pupils secured from the public library books on subjects related to their vacation school course. Boys as well as girls reported several poems of varying rank, among them "Trees," by Joyce Kilmer. Some of the poems had been recalled from their use in public school. A thirteen-year-old girl reported verses which she had memorized the

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preceding year in junior high school, entitled "Barter," by Sara Teasdale. The first stanza begins, "Life has loveliness to sell." A boy had clipped from a current newspaper these lines by Edgar Guest in keeping with the theme of our course:

Money isn't needed to enjoy a flowering tree,
The beauty of a landscape for every man is free.
And who beholds a garden, though merely passing by,
Has a right to share its splendor, which its owner can't deny.

See Introduction, "Cultivating Appreciation for Poetry."

Story

THE ISLAND OF NIGHTINGALES

In the North Sea, five miles from the Dutch coast, was a barren, rocky island, the scene of shipwrecks and pirate robberies. King William, one day, said to a young lawyer, "I want you to clean up that island."

This young man in his twenties became mayor of the island, established a court, and "cleaned up" the island. He decided to make his home there, but it was a dismal place for a home. Calling together his council, the young mayor-judge said: "We must have trees; we can make this island a spot of beauty if we will!"

But the men were not willing. They thought they could live without trees.

"Very well," the mayor answered, "I will do it myself." That year he planted one hundred trees, the first that had ever grown there.

"Too cold," his neighbors predicted.

"The north winds and storms will kill them all."

"Then I will plant more," responded the mayor. Every year, for fifty years, he planted trees. In the spring he set out shrubs and plants. They thrived.

The birds discovered the trees and came there to rest and soon to build their homes. A pair of nightingales, driven by the storm, came and built their nest. Soon there were little nightingales. Within a few years there were so many of these musical birds singing their evening notes that the once rocky ledge became known as the Island of Nightingales.

During these years the lawyer-judge had brought a bride to the Island of Nightingales. Thirteen children grew up in the home they established. Theirs was a home of beautiful relationships as well as beautiful surroundings. When the children were grown and ready to go forth into the world, the mother called them around her and told them the story of how their father had transformed a rocky, pirate-infested ledge to a beautiful Island of Nightingales.

"As you go out into the world," she charged them, "I want each of you to take with you the spirit of your father's work, and each in your own way and place, to do the thing he has done: Make you the world a bit more beautiful and better because you have been in it."—*Abridged and adapted from the Introduction to "The Americanization of Edward Bok: An Autobiography."*

BIBLE STUDY

Recall the words of Jesus in John 10:10b and 15:11. Jesus enriched the life of his followers in many ways.

Read Matthew 5:13-16; compare with John 8:12, also 20:21.

How can we best show our gratitude to our Creator for the powers with which we are equipped to enjoy life?

ACTIVITIES

In their search for the beautiful, things that are unlovely and conditions that demand improvement undoubtedly will come to the attention of some members of the group. The problems of unloveliness in the world must be faced. Leaders should encourage thoughtful discussion of questions raised by the pupils and guide the boys and girls "into a Christian interpretation of life." The course should aid the pupils to find a Christian solution of the problems raised by conditions of unloveliness. This "Christian philosophy of life" probably will be best worked out through experience as the group faces the question, "What can be done about the unloveliness in the world?" Or, to be more specific, as we go on in life how can we, each in his or her own way, "make the world a bit more beautiful and better because we have been in it?"

The activities undertaken will of necessity be determined by local conditions. In a rural or suburban community where there is a churchyard, grass or weeds may need cutting. There may be ashes, cans, papers and other rubbish to be removed. Repairing walks or fences, planting trees or shrubs, sowing grass-seed or making flower-beds are a few of the things which might be attempted.

In city churches where there is no churchyard, there may be a vacant lot where the school can carry on the same kind of work. In the absence of outdoor space, the making of window-boxes, the decoration of flower-pots, the planting of seeds or cuttings from house plants could be attempted. Other indoor work which the girls might undertake is the making of window-curtains or draperies for their department.

In communities where the church property is well kept or well furnished, the activities should center around such a project as: a community flower-bed; window-boxes or flower-pots for an institution, a hospital, home, or community center; or the filling of a missionary box with curtains and other articles that will add beauty to the lives of girls and boys on mission fields.

Possible Discussions growing out of experiences during the trip

If the trip has been taken in street-cars or buses pupils may note instances where thoughtless habits have marred the appearance of public conveyances or stations. Opportunities may be presented for the discussion of such subjects as disposing of peanut-shells, gum- or candy-wrappers and newspapers instead of dropping them in public places; vandalism, or the defacing of property by marking or carving initials; spitting on sidewalks or stairways.

In the suburbs of an Eastern city there are beautiful flowers growing near a railroad station. A placard bears this legend: "These flowers are under the protection of the public." Is this not true of all public property? Who is responsible for keeping premises clean? How much depends upon each person's doing his or her share?

You may find the landscape marred by the evidences of thoughtlessness on the part of picnickers or campers who visited the woods

before you. If you have planned a picnic lunch these lines may be suggestive:

OUTDOOR BAD MANNERS

There's grandeur in the mountain's rugged face,
Fantastic patterns never shaped by man—
Naught but God himself could do this wondrous thing;
But who, oh, who left that tomato-can?

I see the rippling stream, cold, clear, and swift,
Leaping and bounding over crystal rocks—
I stoop to taste its nectar and I see
Two bottle-tops, a shoe, an old lunch-box.

Why spend a million years to build a world,
To mold it, shape it, give it tone and punch,
When one poor thoughtless picnicker can spoil
The whole shebang with what is left from lunch?

—*Author unknown.*

Behavior on Public Conveyances

If any unbecoming conduct is attempted, such as running back and forth on street-cars, boisterous laughing and loud talking, this problem should be dealt with. Where pupils are transported by friends in cars, they should thank their hosts or hostesses. Discussions of courtesy and good manners would be appropriate in schools where this training is evidently lacking.

ASSIGNMENT

Without making a direct assignment, seize opportunities that may come through remarks of the pupils to encourage them to discover persons who have made outstanding contributions to the world in the way of beautiful things. This is to open the way naturally for a study of some great artists in the several fields of the fine arts.

FOURTH SESSION

Theme: Our Father's World.

Desired Outcome: A growing appreciation for beauty in an environment that may seem commonplace; increasing pleasure in the study of natural phenomena; an acquaintance with men and women who have cooperated with God in making the world more beautiful; ability to see God in his world.

Biblical Material: Genesis 2:8-15; Job 36:22-33; chapters 37, 38, 39; Psalm 147.

SUGGESTED PROCEDURE

Leaders should visit local public libraries or school libraries, (or write to extension libraries) to find out what books written by great naturalists, or about them, are available. If possible have several such books on a table where pupils may become acquainted with them.

If boys and girls have been reading some of these books the session may open informally with stories they wish to report from their reading. In case the pupils are slow to respond the leader of the group may tell brief stories, or read a paragraph or two from one or more books to awaken the interest of the group in this type of reading. Discussion may include great naturalists and lovers of the outdoor world. Brief stories of characters boys especially admire may stimulate their interest in this unit of study. The following are samples of the kind of material that may be reported by pupils or by their leader.

THEODORE ROOSEVELT

Theodore Roosevelt's boyhood home was in the heart of New York City. He disliked the city, however, and was always glad to get out into the country in the spring. Before he was twelve years of age he began to collect natural specimens in his cross-country walks. This interest increased as he grew older until he

became a keen observer. Nothing escaped his eye—flowers, trees, rocks, birds. His letters are interesting for his descriptions of things he saw everywhere he traveled. To his daughter, Ethel, he wrote from Santiago about “the funny little lizards that run about in the dusty roads very fast and then stand still with their heads up. Beautiful red cardinal birds and tanagers flit about in the woods, and the flowers are lovely.” Several years later he traveled in Arizona to see the Grand Cañon. It is “wonderful and beautiful beyond description,” he said. “I could have sat and looked at it for days.” Mention may be made of Theodore Roosevelt’s efforts to preserve the forests and other natural resources of our country.

LOUIS AGASSIZ

The story of the life of Louis Agassiz is fascinating. He was the son of a minister. A biographer states: “When a child, Agassiz must have bid fair to choke up the little parsonage with his collection of caterpillars and cocoons.” When he attended school in Zurich he mentions “some forty birds flying about my study with no other home than a large pine-tree in the corner.” It was the same story everywhere he went. He was particularly fond of fishes which he and his brother learned to catch skilfully in their hands. They carried home the wriggling, squirming creatures and put them into tubs and jars for study. At Munich a fellow student tells of his tubs and jars of fish. One day he had a gudgeon with beautiful stripes wriggling in his wash-bowl. This boyish interest, which must have caused his parents no little inconvenience, became the foundation of his life-work.

Louis Agassiz came to America and became one of our greatest teachers of natural science. The world is indebted to him for his study of animal life, and especially for his classification of fish. Professor Agassiz, always reverent, could see the hand of a wonderful Creator back of all his works. “I never make the preparations for penetrating into some small province of nature hitherto undiscovered,” he confessed, “without breathing a prayer to the Being who hides his secrets from me only to allure me graciously on to the unfolding of them.” (See *Louis Agassiz*, by Alice Bache Gould.)

LUTHER BURBANK

Luther Burbank admired "the little wild field daisy, considered by the farmers an evil thing, a harmful weed. He singled it out from the attractive flowers that appealed to everyone—and gave it a chance in the world to be something." Through years of patient attention and crossing with varieties of daisies from England and Japan he produced the famous Shasta daisy, named for the snow-capped peak in California. (See *Stories of Luther Burbank and His Plant School*, by Effie Young Slusser, Mary Belle Williams, and Emma Burbank Beeson.)

PREPARATION FOR WORSHIP

Sing again any hymns used on preceding days that need further practice. Learn one or more new hymns.

"God of the Earth, the Sky, the Sea" is appropriate. This hymn was written by Samuel Longfellow in 1864. The tune St. Catherine (usually associated with "Faith of Our Fathers") probably will be familiar to the average group. These words are sung also to the tune "*Pater Omnium*." If this hymn is easily learned, another might be attempted.

"All Beautiful the March of Days." Schools in mountainous districts where snowy peaks might be visible even in the summertime, or pupils who live where there is plenty of snow in winter would appreciate this hymn.

Two men were compiling hymns for a new book. They planned to have a section for hymns appropriate to the different seasons. When they could not find a hymn appropriate for winter, one of these men wrote to a friend, Mrs. Frances Whitmarsh Wile, asking her to prepare a winter hymn. In her early childhood Mrs. Wile lived in Bristol Valley, N. Y., where the snow sometimes piled so high in the wintertime that people could not leave their homes for several days.

(Passages from John Greenleaf Whittier's "Snowbound" could be read to make the scenes of this hymn more vivid to boys and girls who have little experience with snow-storms.) A hymn like this could not be quickly written. Editor and author worked

together polishing the phrases until, at last, they had created these beautiful lines.

Study the words carefully. Note the contrast between the rose with its warm color and the "crystal of the snow." What is meant by the "flowing waters sealed"? Explain the "silent loveliness on hill and wood and field." What does the poet refer to in the line, "The radiant morns unfold"? Why do the "solemn splendors of the night" seem to "burn brighter through the cold"?

Is there a passage in the Bible expressing thoughts similar to those found in this hymn? (Compare with Ps. 147.)

Select verses from Psalm 147 and prepare a reading for use with this hymn.

Pupils may be interested in looking up the work of Wilson Alwyn Bentley, whose mother gave him a microscope on his fifteenth birthday. He became so interested in snowflakes that he has made a collection of more than five thousand photographs of snow crystals, no two of which are alike. It is reported that a university bought 2,200 lantern-slides of Mr. Bentley's snowflake- and frost-photographs. Jewelers and interior decorators find new ideas for beautiful designs in these unusual pictures.

POEMS

Boys and girls may have discovered more nature poems during the week which they would like to report to the group. Perhaps there is one among those brought in which might be appropriate to read in connection with the worship service which you are preparing.

Do you need rainy-day poems? This one may be used when rain spoils your plans for an outing:

RAIN IN SUMMER

How beautiful is the rain!
After the dust and heat,
In the broad and fiery street,
In the narrow lane,
How beautiful is the rain!

How it clatters along the roofs,
Like the tramp of hoofs!
How it gushes and struggles out
From the throat of the overflowing spout!
Across the window-pane
It pours and pours;
And swift and wide,
With a muddy tide,
Like a river down the gutter roars
The rain, the welcome rain!

—*Henry Wadsworth Longfellow.*

(There are nine stanzas in this poem, helping us to see what the rain means to various persons.)

The following poem would be excellent for use in an outdoor worship service:

JUST TO BE OUT-OF-DOORS

Just to be out-of-doors! So still! So green!
With unbreathed air, illimitable, clean,
With soft, sweet scent of happy growing things,
The leaves' soft flutter, sound of sudden wings,
The far faint hills, the water wide between.

Breast of the great earth-mother! Here we lean
With no conventions hard to intervene,
Content, with the contentment nature brings,
Just to be out-of-doors.

And under all the feeling half foreseen
Of what this lovely world will come to mean
To all of us when the uncounted strings
Are keyed aright, and one clear music rings
In all our hearts. Joy universal, keen
Just to be out-of-doors.¹

—*Charlotte Gilman.*

BIBLE STUDY

The first garden (Gen. 2:8-14). Man's responsibility (Gen. 2:15). God's greatness revealed in his works (Job 36:22 to 37:24). Some of God's mysteries (Job, chap. 38 to 41). Job is humble before God (Job 42:1-6).

¹ Used by permission.

Select the verses considered most beautiful by the group, especially those in keeping with your special interests, and put them together for use in a worship service. For example, if you have been thinking about the heavens or the clouds you might choose these verses for a worship service: Job 36:26-33; 37:1-5, 14b-16, 18, 21-23.

ACTIVITIES

Build a worship service appropriate as a climax for the studies of this week. Use the nature hymns and hymn-stories, Scripture and poems considered by the group. (For procedure, see section in the Introduction entitled "Building Worship Services.")

This service may be planned for the regular school session or it may be used in connection with the excursion or hike.

Continue any other activities that have been decided upon by your group. See the chart, page 12.

FIFTH SESSION

Theme: Our Father's World.

Desired Outcome: A growing recognition of beauty in an environment that may seem commonplace; increasing pleasure in the study of natural phenomena; acquaintance with men and women who have cooperated with God in making the world more beautiful; consideration of ways in which boys and girls may cooperate with God in making the world more beautiful.

Biblical Material: Ecclesiastes 3:11; Song of Solomon 2:11, 12; Isaiah 55:10-13.

SUGGESTED PROCEDURE

Plan 1. This session may open with a worship service composed of the nature hymns learned this week, the verses of Scripture arranged the preceding day, one or more appropriate poems studied, and prayers offered by the boys and girls, if they are willing to pray in the school. The pupils should work out this program under guidance of their leader, and one of their own number should preside. As many of the intermediates as possible should take part in the service. If some members of the group are habitually late for unavoidable reasons, such as home responsibilities, or living a long distance from the school, follow Plan 2, and reserve the worship service for a later hour.

Plan 2. Have books on the table again for examination. If possible, include several new ones. Inasmuch as the future work will include picture- and hymn-studies it would be well to provide a volume on great painters and great musicians. As the pupils arrive they may read the books. The leader should be present to talk informally with the boys and girls about these books or any others they have been reading. When the majority of the group have arrived pupils may report further on persons discovered through reading, or acquaintances who have contributed beauty to their own city, town, or county. Encourage expressions

of appreciation for parks, trees, shrubs, flower-beds, or other features of beauty such as paved roads or driveways. Public buildings, bridges, statues, or monuments may be mentioned too. A study of these, however, will come later in the course.

Discussion. After several days of cultivating the habit of looking for beautiful things, reading and talking about naturalists and nature study, and undertaking some work to make their world more beautiful, some members of the group at least are likely to begin to see the value of beauty to life. The following quotations indicate values others have found in nature.

(CAUTION: *Merely reading to the pupils quotations about nature will not go far toward cultivating an appreciation for nature.* The leader may keep in mind these quotations. When a pupil makes a remark containing a similar thought the leader could quote a sentence or two from some well-known writer, or have the passage written on the blackboard, or neatly printed on cardboard. *Copying quotations into note-books should be voluntary.* The idea is to expose the pupils to these beautiful passages.)

Flowers always make people better, happier and more hopeful; they are sunshine, food and medicine to the soul.—*Luther Burbank.*

Go to sleep at eight o'clock and get up with the robins. Never miss the bird orchestra at daylight. Everyone wonders and is carried away out of himself when for the first time he discovers morning.—*E. P. Powell.*

People who have not made friends with the birds do not know how much they miss. Especially to one living in the country, of strong local attachments, and an observing turn of mind, does an acquaintance with the birds form a close and invaluable tie.—*John Burroughs.*

It is something to make two blades of grass grow where only one was growing, it is much more to have been the occasion of the planting of an oak which shall defy twenty scores of winters, or of an elm which shall canopy with its green cloud of foliage half as many generations of mortal immortalities.—*Oliver Wendell Holmes.*

There is a serene and settled majesty in woodland scenery that enters into the soul, and delights and elevates it, and fills it with noble inclinations.—*Washington Irving.*

Similar thoughts are found in poetry:

A thing of beauty is a joy forever;
Its loveliness increases; it will never
Pass into nothingness; but still will keep
A bower quiet for us, and a sleep
Full of sweet dreams, and health and quiet breathing.

—Keats.

GOOD COMPANY

Today I have grown taller from walking with the trees,
The seven sister-poplars who go softly in a line;
And I think my heart is whiter for its parley with a star
That trembled out at nightfall and hung above the pine.

The call-note of a redbird from the cedars in the dusk
Woke his happy mate within me to an answer free and fine;
And a sudden angel beckoned from a column of blue smoke,
Lord, who am I that they should stoop—these holy folk of thine?¹

—Karl Wilson Baker.

Thomas Curtis Clark has written several poems suitable for use with this course. One is entitled, "God Give Me Joy."

God give me joy in the common things:
In the dawn that lures, the eve that sings.

In the new grass sparkling after rain,
In the late wind's wild and weird refrain;

In the springtime's spacious field of gold,
In the precious light by winter doled.

God give me joy in the love of friends,
In their dear home talk as summer ends;

In the songs of children, unrestrained;
In the sober wisdom age has gained.

.

God give me hope for each day that springs,
God give me joy in the common things!²

—Thomas Curtis Clark.

A hymn which might well be used often is "God, Who Touchest Earth with Beauty," by Mary S. Edgar. Tune, "Bullinger." It

¹ From *Blue Smoke*, published by Yale University Press. Used by permission.

² *The Christian Century*. Used by permission.

is found in the *New Hymnal for American Youth* and in *The Church School Hymnal for Youth*.

God, who touchest earth with beauty,
Make me lovely, too;
With Thy Spirit recreate me,
Make my heart anew.

Like Thy springs and running waters
Make me crystal pure;
Like Thy rocks of towering grandeur
Make me strong and sure.

Like Thy dancing waves in sunlight
Make me glad and free;
Like the straightness of the pine-trees
Let me upright be.

Like the arching of the heavens
Lift my thoughts above;
Turn my dreams to noble actions—
Ministries of love.

God, who touchest earth with beauty,
Make me lovely, too;
Keep me ever, by Thy Spirit,
Pure, and strong, and true.⁵

—Mary S. Edgar.

BIBLE STUDY

Ecclesiastes 3:11; Song of Solomon 2:11, 12; Isaiah 55:10-13; Psalm 148.

MISSIONARY STORIES

Each denomination has its own missionaries who have "made the desert blossom as the rose," through teaching people improved agricultural methods. Wherever missionaries have gone the standard of living has been raised, homes have been made clean and more beautiful, above all else lives have been made beautiful through Jesus Christ. John Clough's work in India as he organized com-

⁵ Copyrighted by the International Council of Religious Education. Used by permission.

panies of men to build irrigation ditches to avert famine is an example from the history of Baptist missions. The work of such men as Sam Higginbotham and Albert Schweitzer is outstanding. Many others could be named here. Denominational schools should secure from their own missionary boards appropriate missionary materials. See *Fifty Missionary Heroes*, by Johnston.

ACTIVITIES

Build a worship service to be used in your Sunday church school. If there is a separate intermediate department in your church probably it will be easy to plan for this program. If the intermediates meet with the young people or with the "main school," it will be necessary to arrange with the superintendent for this privilege. Find out how much time may be allotted to worship and plan carefully so that you can keep within the limits.

Even though the group may proceed with the work of another unit the collecting of poems on nature should be continued. It would be interesting to find out how many different flowers and birds have furnished inspiration for poems.

HELPFUL BOOKS AND PERIODICALS

Kellogg, Amos M., *How to Teach Nature Study*. A. Flanagan Company, Chicago. 60 pages. Paper cover. Price, 25 cents. Emphasizes appreciation rather than technical study.

Lubbock, Sir John, *The Beauties of Nature and the Wonders of the World We Live In*. The Macmillan Company, London, 1909.

Matthews, F. Schuyler, *Familiar Features of the Roadside*. D. Appleton & Co., New York, 1897.

Medsker, Oliver P., *Nature Rambles—Summer*. Frederick Warne & Co., Inc., New York, 1931.

Van Dyke, John C., *Nature for Its Own Sake*. Charles Scribner's Sons, New York, 1898.

Nature study-books and the writings of naturalists such as John James Audubon, Louis Agassiz, Luther Burbank, John Burroughs, John Muir, Henry David Thoreau, Ernest Thompson Seton.

National Geographic Magazine. Published monthly by the National Geographic Society, Washington, D. C.

Bound volumes available in libraries. Back numbers often may be secured in shops where used magazines are sold. Prices range from five to twenty-five cents. For ten cents each the author secured several copies containing splendid articles, beautifully illustrated, many pictures in colors. Among the most valuable were articles by W. J. Showalter, beautifully illustrated in full-page colored plates.

"Familiar Grasses and Their Flowers." Vol. 39, June, 1921.

"Exploring the Mysteries of Plant Life." Vol. 45, June, 1924.

"Marvels of Fern Life." Vol. 47, May, 1925.

"Strange Habits of Familiar Moths and Butterflies." Vol. 52, July, 1927.

"Exploring the Wonders of the Insect World." Vol. 56, July, 1929.
See also: "Insect Rivals of the Rainbow." Vol. 56, July, 1929.

"Articles on Spiders." Vol. 64, August, 1933.

Nature Magazine. American Nature Association, Washington, D. C.

See also such publications as: *Better Homes and Gardens*, *Bird Lore*, *Country Life*, *House and Garden*.

II

IN MUSIC

INTRODUCTION

MUSIC

Let me go where'er I will
I hear a sky-born music still;
It sounds from all things old,
 It sounds from all things young;
From all that's fair, from all that's foul,
 Peals out a cheerful song.

It is not only in the rose,
 It is not only in the bird,
Not only where the rainbow glows,
 Nor in the song of woman heard;
But in the darkest, meanest things
There alway, alway something sings.

'Tis not in the high stars alone,
 Not in the cups of budding flowers,
Nor in the redbreast's mellow tone,
 Nor in the bow that smiles in showers,
But in the mud and scum of things
There alway, alway something sings.¹

—*Ralph Waldo Emerson.*

Have you read Helen Keller's advice in the conclusion of her article, "Three Days to See"?—"Hear the music of voices, the song of a bird, the mighty strains of an orchestra, as if you would be stricken deaf tomorrow. . ."

Just as truly as the great naturalists have opened our eyes to wonders which most of us otherwise would miss, so the great composers have preserved and interpreted for us harmonies which dull ears never would have heard. The least we can do is to listen attentively to their beautiful compositions and learn to appreciate them.

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The words of an old song, "There's Music in the Air," are more true than their author dreamed. By turning the dial of a radio we may choose from half a dozen programs in as many cities, north, east, south, and west. How to discriminate between that which is worthless and that which is inspiring is one of the major problems of this study. Through acquaintance with a few recognized "masters in music," and familiarity with outstanding examples of their compositions the intermediates should come to a new appreciation of good music. The natural interest of girls and boys in the life stories of real people has been capitalized in the presentation of brief biographical sketches which awaken curiosity as to the accomplishments of these men and furnish a background for a new appreciation of their work.

During experimental use of the material the pupils were fascinated with these biographies. They suggested names of musicians about whom they desired information. They brought books from home, secured others from a library, and prepared biographical sketches which they reported before the group. The pupils developed considerable skill in discovering hymn-tunes written by great composers. Their zeal in music was such that this unit was prolonged to eight sessions. They sang the hymns suggested in these pages with evident delight. At the end of the course the hymn "Joyful, Joyful, We Adore Thee," music by Beethoven, was unanimously voted as the favorite.

The pupils cooperated in looking up "pieces" by the musicians studied. A sixteen-year-old girl serving as pianist for the department brought to the school and played "Allegretto" from Beethoven's Seventh Symphony. Two sisters, aged twelve, and fourteen, spent an evening searching through their mother's store of music looking for compositions by the masters whose stories they had heard in school. They discovered the "Moonlight Sonata," which they begged their mother to play.

SIXTH SESSION

Theme: Creators of Beauty.

Desired Outcome: Awakening interest in music as the gift of God to man through special talents entrusted to great artists in this field.

Biblical Material: Genesis 4:21; Numbers 10:2, 10; 29:1; 1 Samuel 16:16, 23; 2 Samuel 6:5; Psalm 33:1-12; James 1:17.

SUGGESTED PROCEDURE

Plan 1. The discussion outlined for the fifth session should pave the way for listing the several fine arts, or the classes of people who make our world more beautiful.

Reference may be made again to the article by Helen Keller, "Three Days to See," mentioned in the program for the First Session. Perhaps someone is ready to report Miss Keller's dream of what she would like most to see if she had three days to see: the first day, friends, the face of a baby, her favorite books, her trusted dogs, the beauties of nature, the glory of a colorful sunset; the second day, the miracle of a sunrise, the pageant of history revealed in museums, and the treasures of art galleries.

Plan 2. Sing "Joyful, Joyful, We Adore Thee."

Recall that the music of this hymn was written by Beethoven. It is a part of his Ninth Symphony.

(A book entitled, *Pictured Lives of Great Musicians*, by Alethea B. and Rebekah Crawford, published by C. C. Birchard and Company, of Boston, contains several pictures of Beethoven, together with interesting incidents of his life. Paul Leyendecker, a French artist, painted "Beethoven at Bonn." There are two well-known pictures of Beethoven which would be valuable for use with the story of his life. The "Spirit of Beethoven" represents him playing the violin. A man sitting near is so moved by the music that he buries his face in his hands. "Beethoven in the Fields" is the picture of a stockily built man with bushy hair, hands behind his

back, in deep meditation as he walks in the fields. The catalogue of Brown's pictures lists several scenes from Beethoven's life under "Musical Subjects." These are in the two-cent size, five by eight inches. In quantities these pictures may be secured for less.)

Biographical Story

LUDWIG VON BEETHOVEN, 1770-1827

The composer is reported to have written: "No man on earth loves the country more. Woods, trees, and rocks give the responses man requires. Every tree seems to say, 'Holy, Holy.'" This fondness for nature dated from his boyhood. Under the shade of a tree he "would study, and listen to the music of nature, the rustling of the leaves, the sighing of the wind, and the humming of the insects." He carried a note-book with him everywhere, spending hours together out-of-doors wandering in the woods or sitting in the fork of a tree. In such circumstances the majority of his great works were first sketched and then revised or rewritten. At Teplitz in 1812 daybreak finds him already walking in the woods. A friend reports that he "never met anyone who so delighted in nature, or so thoroughly enjoyed flowers or clouds or any other natural object." (See the helpful article in *Groves' Dictionary of Music and Musicians*.)

The beautiful "Hymn to Joy" is in contrast to the circumstances amid which the composer grew up. His father, though a musician, was a drunkard. The boy, Ludwig, at four years of age began to pick out tunes on the instrument called the clavier. The shiftless father was pleased over the talent of his boy, hoping to make money out of it. When Ludwig was nine he employed a music teacher, who came to the family home to live. Often the two men would come home at midnight and arouse the sleeping boy to get up and play for them, or to practise until dawn. When the boy was eleven his mother took him on a tour through Holland to play in the homes of wealthy people. By this means he earned money for necessities. At eleven and a half Beethoven was appointed assistant organist at the Court church, but he was not paid a salary for his work. He began to compose and produced

three sonatas for the pianoforte. Before the end of his thirteenth year he was appointed to play the piano in the orchestra and had conducted the band at rehearsals. No salary was paid for this position, but a year later he was made second organist to the Court at a salary equal to about sixty-five dollars a year.

He longed to go to Vienna. When he was seventeen a friend paid his expenses to the "city of his dreams." Straight to the home of Mozart he went. He was received kindly and invited to play, but Mozart seemed preoccupied. Beethoven asked for a theme on which he improvised a piece that surprised the great master, Mozart, because of the feeling and power he put into it. "Pay attention to this young man," Mozart advised his friends. "He will make a noise in the world some day."

Soon after Beethoven's return from Vienna his mother died, and then his little sister, Margaretha, died also. Of the former he wrote, "She was indeed a kind mother to me, and my best friend. Ah! who was happier than I when I could still utter the sweet name of mother, and it was heard?" By this time his father was a hopeless drunkard and this seventeen-year-old boy had two brothers to care for.

Beethoven is described as short, stockily built, and careless in his personal appearance. A mass of dark hair crowned a high, broad forehead. His eyes were bright. Often he looked gloomy; but his smile was radiant. Rich expression characterized his playing. When he conducted an orchestra he made many movements. In soft passages he almost crouched below the desk, and gradually, as the music grew louder, he arose with arms extended as if he wished to spring into the air and float off in space.

As a teacher Beethoven was patient, insisting that a pupil play a passage over and over carefully until he could play it satisfactorily. He could forgive a few wrong notes, but failure to play a piece with expression or to grasp its meaning aroused his anger.

During his young manhood symptoms of deafness began to appear. Treatments were unsuccessful. At thirty-one he became totally deaf. His greatest works were composed after this time. "I live only in my music," he wrote, "and no sooner is one thing done than the next is begun. I often work at two or three things at once."

Beethoven worked many years on his Ninth Symphony. Upon its first performance many people were eager to hear it and to see the great composer. At the close he could not hear the great applause that honored him, but stood with his back to the audience, still moving his baton. One of his musicians touched him and called his attention to the applauding people. He calmly bowed his head in acknowledgment, but many of his auditors wept.

Beethoven himself said: "He who can enter into the spirit of my music will be beyond the reach of the world's misery."—*Adapted from several sources.*

BIBLE STUDY PERIOD

During experimental use of this material a group of pupils enjoyed looking up references and requested more practice. These verses contain information of interest to boys and girls.

Who is called the father of musicians in the Bible? (Gen. 4: 21.)

What instruments were first used in connection with religious services and how were they used? (Num. 10: 2, 10.)

Who was a skilled player on the harp? (1 Sam. 16: 16, 23.)

What kinds of musical instruments were used when David was king? (2 Sam. 6: 5.) (Consult a Bible Dictionary for a description of ancient musical instruments.)

How can musical instruments be used to honor God? (Ps. 33: 1-12.)

What is the source of special gifts of ability of any kind? (James 1: 17.)

ACTIVITIES

Acquaintance with Beethoven's Work

If possible find other means of widening your acquaintance with Beethoven's works. There may be a music teacher or an advanced student of music in your community who would be willing to come to your school to play one or more selections from Beethoven's compositions. The "Moonlight Sonata" is perhaps the best known.

There may be a musical program available to some members of your group, or a radio program containing selections from

Beethoven's compositions. Victrola and records may be borrowed or rented and selections from Beethoven's works played for the pupils. Leaders should not hesitate to let friends and members of the church know what they are attempting to do in the way of cultivating appreciation for good music. Assistance may come from unexpected sources.

Pupils who are interested in music may prepare a booklet about "My Favorite Composers." Pictures of great musicians may be secured for one or two cents each from various picture companies: Perry Pictures Company, Malden, Mass.; Brown's Famous Pictures, George P. Brown & Co., 38 Lovett Street, Beverly, Mass. (Brown's have two series of "Musical Composers," in both one- and two-cent sizes, cheaper in large quantities, also a series of "Musical Subjects," in the two-cent size. Send for catalogue.)

Preparation of Worship Program

Have the group examine church hymnals for music from Beethoven. (It is hoped that you have a good hymnal with an index of composers.) Among the selections that are most likely to be found are the music for the hymn, "Where Cross the Crowded Ways of Life,"¹ and the offertory response:

"All things come of thee, O Lord,
And of thine own have we given thee."

If not familiar, learn these selections for use in your school. Combine appropriate instrumental music selected from Beethoven's compositions (played on victrola or rendered by pupils or visiting friend) with appropriate hymns and poems learned during the first week to form a worship service.

Begin preparation of a program of good music, instrumental and vocal, which may be rendered before a group who will appreciate it, perhaps the people who attend a mission church, or a community center, or a home for aged people, or shut-ins.

¹ The tune "Germany," commonly used with this hymn, was printed first in a book called *William Gardiner's Sacred Melodies*, 1815. Some hymn-books print the name of Gardiner instead of Beethoven, but Beethoven composed this tune.

SEVENTH SESSION

Theme: Creators of Beauty.

Desired Outcome: Awakening interest in music as a gift of God to man through special talents entrusted to great artists in this field; acquaintance with several recognized masterpieces in music.

Biblical Material: 1 Chronicles 15:28; 16:42; 25:1, 6, 7; 2 Chronicles 5:12, 13; 29:25; Psalms 81:1-3; 92:1-5; 150.

SUGGESTED PROCEDURE

Preparation of Worship Materials. Understanding and appreciation of the Psalms.

A GREAT MUSICIAN OF THE BIBLE

When David's name is mentioned, what comes first to your mind? (Probably most girls and boys think first of the stories of David and Goliath, of David and Jonathan, or of David and King Saul.)

More important to us than any of these stories is the fact that David was a great musician and poet. He was a skilful player upon the harp. Music was one of his specialties. In 1 Chronicles, chapter 16, read of his arrangement for special services to celebrate the return of the ark. He appointed musicians and wrote a psalm of thanksgiving to commemorate the occasion. (Other references listed above describe his organization of musicians for special religious services while he was the king.)

THE PSALMS

Open your Bibles at the Psalms. Who wrote them? How many names of authors can you find? Whose name appears most frequently? Turn to 2 Samuel 23:1. Who is called the "Sweet psalmist of Israel?" Who inspired him to write? (Ver. 2.) A writer has said: "With David a new era of religious poetry com-

menced. The personal element entered into it. It became the instrument of the soul's communion with God."

David passed through a great variety of experiences. Chosen by God to be the founder of the kingdom of promise, he passed through trials, persecutions, and dangers to the throne. But when he had reached the zenith of his fame, he fell through pride and self-reliance. Then, by sharp chastisement, he learned the grievousness of sin. But, as a writer has pointed out, genius and circumstances alone could not have produced the psalms. In his "last words" he himself declared:

"The spirit of Jehovah spake in me,
And his word was upon my tongue."

"Unusual natural genius, trained and called into action by the discipline of an unusual life, must still be quickened and illuminated by the inspiration of the Holy Spirit, before it could strike out the strains, which were to be the pattern and model of religious poetry for all the ages."¹

The Book of Psalms was the song-book of the Hebrew people. It contains one hundred and fifty lyric poems, that is, poems adapted for singing. Because human nature is very much the same the world over, and from age to age, the psalms (excepting occasional verses referring to historic events) express our thoughts and feelings equally as well as they did the thoughts and feelings of the poets who wrote them about three thousand years ago.

The Form of Hebrew Poetry

Hebrew poetry is very different in form from our English poetry. First of all, the Hebrew language is so very different from our own that it is hard to get an idea of the original Hebrew verse through our English translations.

Though rhyme is found occasionally in ancient Hebrew poetry it appears to be accidental rather than intentional and is never systematically used. The essential characteristic is rhythm. The rhythmical balancing of clauses can be appreciated to a large extent in the English translations.

This balancing of clauses, sometimes called parallelism, is used

¹ A. F. Kirkpatrick, in *The Psalms*.

in several different ways. Turn to Psalm 148. In the first verses the thought of one clause is repeated in different words in the next clause:

Praise ye Jehovah from the heavens:
Praise him in the heights.

Praise ye him, all his angels:
Praise ye him, all his host.

This is called *synonymous parallelism*, which means saying the same thing over again in synonyms. You will be interested in looking for other examples of synonymous parallelism.

Sometimes the thoughts in the two clauses, instead of being synonymous, are contrasted. Then we have *contrasted parallelism*, as in Psalm 1:6:

For Jehovah knoweth the way of the righteous;
But the way of the wicked shall perish.

Find other examples of contrasted parallelism.

A third form called *constructive parallelism* is used where an idea is built up by the additional line or lines. The ideas may stand as cause and effect:

Jehovah is my shepherd;
I shall not want (Psalm 23:1).

They may be question and answer:

Who is this King of glory?
Jehovah of hosts,
He is the King of glory (Psalm 24:10).

The second, and perhaps a third clause, may add a thought to the idea expressed in the first:

Blessed is the man that walketh not
in the counsel of the wicked,
Nor standeth in the way of sinners,
Nor sitteth in the seat of scoffers (Psalm 1:1).

(Study Psalm 148:7-12 for a nature passage illustrating constructive parallelism.)

In Psalm 27:3 we have a four-line stanza with the first line parallel to the third and the second to the fourth:

Though a host should encamp against me,
My heart shall not fear:
Though war should rise against me,
Even then will I be confident.

Suggestions for Home Study

Study your favorite psalms to appreciate the beauty of their form. Psalm 19 is very interesting in its construction and one of the most beautiful of Hebrew poems. Some day in the midst of a great thunder-storm open your Bibles and read Psalm 29. If you are nervous, perhaps these beautiful lines will help you to hear Jehovah, the God of the storm, speaking a message of peace to your soul. For beautiful nature scenes turn to Psalm 147.

Have you wondered about the curious letters and names marking the divisions of Psalm 119? They are the letters of the Hebrew alphabet. The first word of each section in Hebrew begins with the letter which gives it its name. Notice that the entire psalm is given to meditations and prayers relating to the law of God. Count the different names used to designate God's word. How many verses are there that do not contain one of these synonyms for law or word?

Look for poetical passages in some of the prose books. (See Exodus 15, Judges 5, Luke 1 and 2, for examples.)

Using the Psalms Effectively

The history and structure of a psalm should be carefully studied to determine how it should be used in a worship service. Take, for example, Psalm 24.

The background for this psalm will be found in 1 Chronicles 13, 15, and 16. Briefly the story is this: The ark which had been the symbol of God's presence with his people for centuries had been captured by the Philistines in the same battle in which the sons of Eli, the priest, were killed (1 Sam. 4:17). It was later restored to Israel, but remained in the house of Abinadab under the care of Eleazar for twenty years (1 Sam. 7:1, 2). When David became king he thought of the neglected ark and proposed that it be brought to Jerusalem, the capital (1 Chron. 13:1-8). He prepared a place for it, and made extensive preparations for a celebration upon the occasion of the bringing of the ark to Jeru-

salem (1 Chron. 15). The best musicians of the country were appointed to play. You can find the names of the members of the choir and chief musicians in verses 17 to 24. Asaph was their leader.

On the great day we can picture the people of Jerusalem all dressed in their most beautiful garments gathered along the streets to welcome the procession bearing the ark. As the musicians and singers approached, the multitudes were silent, listening for the first words of the chorus nearing the gates:

“The earth is Jehovah’s and the fullness thereof;
The world and they that dwell therein.
For he hath founded it upon the seas,
And established it upon the floods.”

Then a soloist, possibly Chenaniah (1 Chron. 15:22) sang in clear tones:

“Who shall ascend into the hill of Jehovah?
And who shall stand in his holy place?”

The singers, in harmony, reply:

“He that hath clean hands, and a pure heart;
Who hath not lifted up his soul unto falsehood,
And hath not sworn deceitfully.
He shall receive a blessing from Jehovah,
And righteousness from the God of his salvation.”

Perhaps the priests by this time had reached the city gate, bearing the ark, and all joined in a declaration of purpose on the part of the descendants of Jacob to seek God’s face:

“This is the generation of them that seek after him,
That seek thy face, even Jacob.”

(Selah, printed after this verse, is thought to be a musical sign directing the singers to lift up their voices.)

As the bearers of the ark rested a moment before the gates of the city, the soloist sang:

“Lift up your heads, O ye gates;
And be ye lifted up, ye everlasting doors,
And the King of glory will come in.”

A company of singers inside the gates chanted :

“ Who is the King of glory? ”

The singers outside replied :

“ Jehovah strong and mighty,
Jehovah mighty in battle.”

The leader again sang in clear, commanding tones :

“ Lift up your heads, O ye gates ;
Yea, lift them up, ye everlasting doors :
And the King of glory will come in.”

As the gatekeepers open the gates, the singers inside repeat their question :

“ Who is this King of glory? ”

Again the answer came from the chorus :

“ Jehovah of hosts,
He is the King of glory.”

Many other psalms are dramatically set forth in a book called *The Singers of Judah's Hills*, by Charles Arthur Boyd. The writer of this lesson is indebted to this book for suggestions in writing the story of Psalm 24.

Biographical Story

WOLFGANG AMADEUS MOZART (1756-1791)

Our story today begins with the birthday party of Leopold Mozart, a musician and choirmaster of Salzburg, Germany. All day long preparations had been made: brass candlesticks were rubbed until they looked like gold; the mahogany table was polished so that one could see his reflection in its surface. A fine roast browned on the spit, and a large birthday cake awaited the guests, the court musicians and other friends. Two children, Nannerl, aged seven, and Wolfgang, three years old, full of expectancy, were to have a part in the program in honor of their father. Little Wolfgang, mounted on a footstool, recited a poem and then threw his arms around his father's neck, exclaiming:

"Dear papa, I love you very much; after God next comes my papa."

"I wonder," mused the father, "if my love for music will overflow upon the two dear children."

"Why not?" answered their mother. "You promised long ago to begin lessons with Nannerl; can she not start this very night?"

"Yes, indeed," the little girl interposed. "May I not learn to play the piano? I promise to work very hard."

"Very well, I will begin at once to teach Nannerl," the father decided.

"I want to learn music, too," announced little Wolfgang, his eyes beaming with interest.

The guests laughed at this remark, while the father explained to his son that he would have to grow some before his little nose would come up to the keyboard.

Leopold Mozart's small salary made it necessary for him to devote every spare hour either to composing or to giving music lessons. He has been characterized as a "man admirable in every way . . . firm and strict, but not stern; learned but not a pedant; shrewd but not mean; wise and lovable." The home life of the Mozart family, therefore, was much happier than that of the Beethoven family. Out of pure interest in his children Herr Mozart sacrificed part of his outside work to give them lessons.

Nannerl from the beginning showed quickness to grasp the ideas, and perseverance in practice. At first no one paid attention to the little brother who climbed up beside her to watch her fingers play the white and black keys. When she left the instrument Wolfgang slipped into her place and began to repeat her simple pieces. As his ear recognized the tunes his little eyes sparkled with happiness. In a short time he could play everything his sister could play, and the astonished parents agreed that Wolfgang should have lessons at four. Biographers report that he learned minuets and other pieces in half an hour.

Before he was five years old he began to compose little pieces. One day father Mozart and a friend, upon entering the house, found Wolfgang busy at a desk with a sheet of paper and a pen. "What are you doing, Wolferl?" asked the father, gazing at the

ink-stained fingers and the paper covered with blots, for each time the boy dipped his pen he had thrust it clear to the bottom of the ink-well, with the result that he dripped ink on his paper. These spots he had wiped off with his hand and continued writing notes over the smudges, for he was composing a sonata.

At first the men laughed over the boy's work, but upon closer examination the father exclaimed to his friend: "See how correct and orderly it is, all written according to rule. Only one could never play it, for it seems too difficult."

"This is the way it should go," explained Wolfgang. Though his hands were too small to play the notes successfully he was able to give the men a distinct idea of his conception.

Leopold Mozart, realizing the talent his son possessed, gave up his music lessons in Salzburg, thus reducing his income, in order to devote more time to his children's musical education. Wolfgang began taking lessons on the violin. One evening the father and two friends were engaged to play six trios. Wolfgang begged to play the second violin. His request was refused. At last he was told that he might sit next to one of the violinists and make believe he was playing, though he was not to make a sound. When the playing began the men noticed that Wolfgang was playing the part of the second violin and doing it correctly. In astonishment the second violinist ceased playing and permitted the boy to go on alone. He was allowed to play the second violin part of all the pieces.

Three years passed during which the Mozart children learned rapidly. Their musical gifts led the father to plan a tour for the purpose of earning money for their musical education. In September, 1762, when Wolfgang was six and his sister was eleven they went to Vienna to begin a concert tour. During this trip they paid a visit to the Monastery of Ips. Wolfgang was taken into the chapel to see the organ. He looked in awe at the pipes, the keyboard and the pedals and begged for an explanation of their working. As the father filled the bellows the little boy stood upon the pedals and began to work them as he fingered the keys. Beautiful sounds came from the organ which amazed the monks in the chapel when they saw the little organist. When Wolfgang saw the listeners he slipped away from the organ. At

the custom-house near the border he played his violin for the officers with such delight for them that they passed the party with very low duties.

At Vienna the Emperor Franz Josef welcomed little Wolfgang warmly. He tested the boy musician in various ways, asking him to play with one finger, to read difficult pieces at sight, and to play with the keyboard covered with cloth. He met these tests so successfully that everyone was pleased with him. The children became very popular in Vienna society. Invitations and gifts were numerous. A violet-colored suit, trimmed in gold braid was given to Wolfgang, and Nannerl received a pretty little white silk dress. The emperor gave to each a beautiful diamond ring.

In 1763 the Mozarts visited Paris, stopping at several towns and cities on the way. A newspaper of that time reports: "Little Mozart is able to name all notes played at a distance, whether single, or in chords, whether played on the piano, or any other instrument, bell, glass, or clock."

From Paris they paid a visit to London in 1764. On June 4, the King's birthday, the city was filled with visitors. On the next day a Mozart concert was given. The audience was large and many of the assisting performers would not accept any fee for their services, so that the Mozart children might have money for further musical studies.

There were subsequent tours in Holland and France. In those days no one's musical education was complete without a trip to Italy, so in December, 1769, father and son started for that "land of song." Wolfgang (fourteen years old in January, 1770), was as happy over this trip as any boy of his age could ever be. He was deeply interested in the peasants who danced on their vine-clad terraces overlooking the deep-blue lakes. He listened eagerly to their songs in the fields. Best of all he enjoyed the visits to the great churches where he heard wonderful music. This trip was not all play, however. He gave many concerts. His music demanded practice. He composed new pieces. Besides, professors of music gave him difficult problems to test his powers.

Wolfgang and his father arrived in Rome in time for Holy Week. They attended services in Saint Peter's, of course, and then visited the Sistine Chapel where Michelangelo's wonderful

paintings are found. Here he was privileged to hear "Miserere," a celebrated composition by Allegri. This music was not allowed to be played anywhere except in the Sistine Chapel and the singers could not take their parts outside. The service called "Tenebræ" (meaning darkness) is very beautiful. Six tall candles on the altar are extinguished one by one, until only one is left. This is moved to a space behind the altar. While the chapel is almost completely dark the "Miserere" begins. A single voice, at first, sings the introduction. This is followed by a period of silence, so deep that one almost holds his breath. Into the silence comes the sad notes of a prayer in song, beginning, "Have mercy." The notes gain force gradually until the whole chapel is filled with the music. Wolfgang and his father were strangely moved by the music. They left the chapel in silence and retired, but Wolfgang's soul was so full of the wonderful music that he could not sleep. He arose, quietly brought out paper and pen, lit a small lamp and wrote down from memory the "Miserere." Busily he worked all night. When morning came he was found asleep with his head on his arm.

That day, which was Good Friday, the "Miserere" was performed again in the Sistine Chapel. With the music he had written down concealed in his hat the fourteen-year-old Wolfgang attended the service and checked over his notes. Only a few minor corrections in his work were necessary. Friends who heard about this feat were astonished, and Wolfgang received many invitations into the homes of talented and wealthy people.

When the wonderful tour of Italy ended the Mozarts returned to Salzburg. Disappointments and jealousy followed. A former good friend, the Archbishop of Salzburg, died and his successor cared nothing for art. He failed to recognize the ability of Wolfgang Mozart, or to give him an appointment. In Salzburg he composed many new selections so that by the time he was twenty-one he had a great number of manuscripts for various branches of his art. He earned a little money as a concert-master, but not enough for his needs. In September, 1777, he started with his mother for Munich. There he tried to secure an appointment at the Elector's Court, but was unsuccessful. He went to Mannheim where he gave music lessons, but could not secure an appointment

worthy of his ability. His father at home was giving lessons, too. Father and sister sacrificed to help Wolfgang.

He went to Paris, but success was slow coming. Meanwhile his mother became ill and died (1778). Wolfgang went home then, and accepted a position as Court organist at a small salary. But he could not be contented in Salzburg. He went to Munich to produce an opera, and later to Vienna. There, in August, 1782, he married Constance Weber. Reports of this union differ. One writer says that Constance proved a great blessing to her husband. "When he returned home weary from teaching there was always a sweet face smiling a welcome." She shielded him from interruption when he was busy composing. She read aloud to him and entertained him with stories when he was overworked.

The young couple were soon involved in many financial troubles, for Mozart was inclined to be somewhat extravagant in dress and household expenditure, also very generous to anyone who needed assistance. Sometimes the Mozarts themselves were even "without fire or food, though friends always assisted such dire distress."

Leopold Mozart charged that procrastination was Wolfgang's besetting sin. One of his greatest operas was to be produced on October 29. On the evening of October 28 he had not yet written the overture. He had the music complete in his head, however. He began writing it down. His wife read fairy tales to him to keep him awake and served punch at intervals. By seven o'clock the next morning it was ready for the copyist. It was played in the evening without rehearsal.

Shortly after, the King of Prussia offered him a position as capellmeister at a salary equivalent to about \$3,000 a year. As this salary would have afforded him a comfortable living he was tempted to take the position, but out of loyalty to his own emperor, Franz Josef, he refused the position.

In July, 1791, a stranger visited the home of Wolfgang Mozart in Vienna requesting him to write a Requiem. The stranger would not tell his own name or the name of the person who had sent him. Mozart set to work at once on the Requiem, but laid it aside to work on other compositions. At this time he was not well. Every morning he took a stroll with his wife in the park.

This story is told: One day he was very tired after his walk and fell asleep. He dreamed that he had died and that a choir of angels surrounded him singing the most beautiful music he had ever heard: "God watching over us, slumbers not nor sleeps."

When he awakened and before the dream faded he jotted down the notes. Because he had no pencil or paper with him he wrote with red chalk on a park bench. An officer seeing him reprimanded him for defacing the bench, but when he learned that the offender was the great Mozart he not only allowed him to proceed but went to get him another bench and told him where more could be found. When the work was finished Mozart arose from his knees and hummed the music he had written. The guard offered to send the benches to Mozart's house, but the composer, pointing to his head and heart, replied, "I have it here." The Requiem expresses the tender emotions of a sinner who learns that his sins have been forgiven.

The park guard is said to have sat on the benches in the park two hours every day hoping the composer would return, but he never did. One day when the snow was falling a messenger approached inviting him to the home of Mozart who was very ill. The Requiem had been completed and he was going through it the next day. The great composer had not forgotten his park friend and wanted him to be present.

Mozart took the contralto part in singing the Requiem. The park guard was so moved by it that he rushed out of the house without saying good-bye to Mozart. The next day, December 5, 1791, Wolfgang Mozart died at the age of thirty-six. On account of a raging blizzard most of Mozart's friends were prevented from attending his funeral. The citizens of Vienna erected a beautiful monument to his memory, but his compositions are his best memorial.

Nine hundred and twenty-two pieces composed by Mozart have been preserved. He is considered the "greatest composer the world has ever seen, judged by the versatility and power of his genius. In every sort of composition he was equally excellent."
—*Adapted from several sources.*

One writer says that "the intelligent love of Mozart's work is a liberal education in the meaning of art."

ACTIVITIES

Examine the index of composers in your hymnal, or the hymnal used by your church, to discover the hymn-tunes which were composed by Mozart.

Those most commonly found are "Mozart, L. M.," used with the words of Henry Burton, "O Maker of the Sea and Sky."

Ariel, "O Could I Speak the Matchless Worth."

Ellesdie, "Jesus, I My Cross Have Taken."

Have all these tunes played, if possible. Learn, "O Maker of the Sea and Sky." Carry out the suggestions made in Session Six, as to victrola records, radio selections, or having other compositions of Mozart played for your group.

EIGHTH SESSION

Theme: Creators of Beauty.

Desired Outcome: Awakening interest in music as a gift of God to man through special talents entrusted to great artists in this field; acquaintance with the compositions of recognized masters in this field and an appreciation for selections from their works; development of ability to interpret musical selections.

Biblical Material: Continue study of the Psalms and other songs of the Bible.

Musical instruments mentioned in Daniel 3:7, 10.

The voice of Jehovah in the storm, Psalm 29.

Songs of the New Testament: The Magnificat, Luke 1:46-55; The Benedictus, Luke 1:67-79; Nunc Dimittis, Luke 2:29-32.

(Pupils who have studied Latin may explain titles of these songs.)

SUGGESTED PROCEDURE

Plan 1. Begin with the worship service built of materials studied the preceding day: Psalm 24 rendered as outlined, or possibly Psalm 148 worked out as follows:

PSALM 148. (*Responsively as indicated.*)

ALL:

Praise ye Jehovah.

BOYS:

Praise ye Jehovah from the heavens:

Praise him in the heights.

GIRLS:

Praise ye him, all his angels:

Praise ye him, all his host.

BOYS:

Praise ye him, sun and moon:

Praise him, all ye stars of light.

GIRLS:

Praise him, ye heavens of heavens,

And ye waters that are above the heavens.

ALL:

Let them praise the name of Jehovah;
 For he commanded, and they were created.
 He hath also established them forever and ever:
 He hath made a decree which shall not pass away.

BOYS:

Praise Jehovah from the earth,
 Ye sea-monsters, and all deeps;

GIRLS:

Fire and hail, snow and vapor;
 Stormy wind, fulfilling his word;

BOYS:

Mountains and all hills;
 Fruitful trees and all cedars;

GIRLS:

Beasts and all cattle;
 Creeping things and flying birds;

BOYS:

Kings of the earth and all peoples;
 Princes and all judges of the earth;
 Both young men and virgins;
 Old men and children:

ALL:

Let them praise the name of Jehovah;
 For his name alone is exalted;
 His glory is above the earth and the heavens.
 And he hath lifted up the horn of his people,
 The praise of all his saints;
 Even of the children of Israel, a people near unto him.
 Praise ye Jehovah.

Prayer. (*By the leader.*)

Combine with the psalm you have chosen appropriate hymns selected from the nature hymns you have learned in your school.

Biographical Story

FRANZ JOSEPH HAYDN (1732-1809)

As a man looking back at his boyhood experiences Franz Joseph Haydn is reported to have said: "The young may learn from me that something may come out of nothing. What I am

is entirely the result of the most pressing necessity." Franz Joseph was the son of a wheelwright, born in a thatched cottage in the village of Rohrau on the river Leitha in Austria. Aside from his work as a master wheelwright, the father was sexton of a little church. He played the harp, too, and often parents, children and friends would gather to sing hymns and folk-songs. Little Franz Joseph listened attentively to this singing and sometimes drew two sticks together in imitation of playing the violin, as he had seen the village schoolmaster play. The father watched his boy with interest, noting the sweetness of his voice and the accuracy with which he remembered the tunes. He had always dearly loved music, but no opportunity to develop his own talent had ever come to him. Joseph, perhaps, might become a musician; he might become a capellmeister.

The mother, however, secretly cherished the dream that her son might enter the priesthood, but the father was determined to aid him in every way to get a musical education. When Franz Joseph was only six years old a visiting relative, a teacher, was consulted about the boy's future. This relative offered to take little Joseph (called Sepperl in the Austrian dialect), home with him to Hainburg. There he became a good singer and learned also to play certain musical instruments. Though he was a good student and learned easily, his relative-teacher was very severe with him. Sometimes the boy grew homesick for his mother. In his parents' home everything had been neat and clean.

"My parents," said Franz Joseph, "were so strict in their lessons of neatness and order, even in my earliest youth, that at last these habits became second nature."

In Hainburg his clothing was neglected and he became conscious of untidiness of his person, but was unable to take care of himself properly. In later life, however, he spoke with appreciation of the education he received. "I shall be grateful to that man as long as I live," he said, "for keeping me so hard at work, though I used to get more flogging than food." In a sketch of his own life he wrote: "Almighty God, to whom I give thanks for all his unnumbered mercies, gave me such facility in music that even in my sixth year I sang several masses in the church choir and played some on the clavier (piano) and violin."

At the age of eight Franz Joseph was chosen as a chorister boy at Saint Stephen's Church in Vienna. He lived in a house close to the cathedral and spent much of his time in singing or in study. Some of his spare time was spent in composition. Every blank sheet of music paper he could get was covered with notes.

Franz Joseph's younger brother, Johann Michael, also came to Saint Stephen's as a chorister boy. Johann was given some of the parts which Franz Joseph formerly had sung. This was a disappointment which Franz Joseph felt very keenly because he did not understand that his voice was beginning to change. He sometimes got into mischief. Obtaining possession of a pair of scissors he cut off some of the hair of one of his schoolmates. For this act he was dismissed from the choir. At the time he was about fourteen years old.

Haydn wandered all night in the streets of Vienna. In the morning an acquaintance found him, took him to his own lodging in a garret and gave him shelter for the winter. He earned some money playing his violin and arranging musical compositions. A merchant in Vienna lent him some money. (This he repaid, and fifty years later he remembered the merchant's granddaughter in his will.)

The next year Haydn rented a garret of his own, the sixth floor of a house. It was very cold up there without a stove, but he had a little old spinet and he was happy. "When I sit down at my old worm-eaten clavier," he said to his friend, "I envy no king his good fortune." In the same house was an Italian poet with whom he became acquainted. One day in company with friends they went out to serenade prominent persons. They sang before the home of the manager of a theater in Vienna who had been recently married. The manager came out in dressing-gown and slippers to ask, "Whose music was that you were playing?"

"My own," answered Haydn.

"Indeed!" exclaimed the manager. "Then just step inside."

After being treated to refreshments Haydn was invited to return the next day. "I think I have some work for you." The manager had been looking for someone to compose the music for a comic opera. He wanted a tempest at sea represented by music. Haydn had never seen the sea and knew nothing about it. After numerous

unsuccessful attempts to please the manager he finally flung both hands down with a crash on each end of the keyboard and brought them together in the middle. "That's it, that's it!" exclaimed the manager as he embraced the boy in his excitement. The opera was finished and produced, though it did not prove to be a very great success.

Haydn became acquainted with a singing teacher who engaged him as an accompanist for a time. Through this means he made contacts of value to him later. He met some musicians distinguished in their day, and a nobleman who secured for him a pension of fifteen dollars a month. Upon receiving this money he went immediately and purchased himself a neat suit of black.

When he returned to Vienna he was able to secure better lodgings. More pupils came and he was able to make a more comfortable living. He continued to compose. His music was heard in the best homes of Vienna. In 1759 he was appointed music director to a rich Bohemian who maintained a small orchestra at his country-seat. Haydn procured books to help him with his composition and began writing symphonies.

Later the reigning prince of Hungary appointed him assistant capellmeister at his country-seat, Eisenstadt. The head capellmeister was an aged man whom the prince wished to retain for life, but Haydn had entire control of the orchestra. Here he was very happy. In 1766 the old capellmeister died and Franz Joseph succeeded to the full title and thus fulfilled his father's dreams. His father, who was still living, came to Eisenstadt to visit him.

In 1790 Haydn was invited to London for some concerts which the English people greatly appreciated. In July he received the honorary degree of Doctor of Music at Oxford.

Haydn continued to compose until he produced quantities of music. He was acknowledged as the father of instrumental music. It is reported that he laid great emphasis on melody. "It is the air which is the charm of music," said Haydn, "and it is the air which is the most difficult to produce. The invention of a fine melody is a work of genius."

In his old age he composed the work for which he is best known, an oratorio, "The Creation." The words had been given to him in London. He began work on the music with great ardor. He

tells of his experience in these words: "Never was I so pious as when composing 'The Creation.' I knelt down every day and prayed God to strengthen me for my work."

The performance of "The Creation" was immediately successful. Emotions were strangely moved. Haydn himself said: "One moment I was as cold as ice, the next I seemed on fire. More than once I was afraid I should have a stroke."

In later life Haydn lived in retirement. In 1808 he attended a performance of "The Creation" in Vienna. The prospect of the composer's presence brought a great audience. The whole assembly greeted him with rousing cheers while the band played. The performance so overpowered the aged composer that he suddenly rose from his chair, threw up his arms and exclaimed with tears in his eyes, "No, it is not my work; it came from above."

It is said that Franz Joseph Haydn inherited a "profound piety" which he never lost. His faith in God helped him to face the hardships of his early years. He always inscribed his scores with the Latin words, "*In nomine Domini*," meaning, "In the name of the Master."

When someone found fault with the gay tone of Haydn's church music he replied: "I cannot help it; I give forth what is in me. When I think of the Divine Being, my heart is so full of joy that the notes fly off as from a spindle; and as I have a cheerful heart he will pardon me if I serve him cheerfully."—*Adapted from several sources.*

ACTIVITIES

Examine the index of composers in hymn-books available to discover hymn-tunes composed by Franz Joseph Haydn.

The best-known hymn-tunes by Franz Joseph Haydn, found in almost every hymn-book, are: "Creation," sung with Joseph Addison's beautiful hymn, "The Spacious Firmament on High"; and "Austria," said to be one of the greatest national anthems. In many church hymn-books this tune is used with the words, "Glorious Things of Thee Are Spoken," also, "Not Alone for Mighty Empire." Johann Michael Haydn, brother of Franz Joseph, composed the tune "Lyons," usually sung with the words, "O Worship the King."

NINTH SESSION

Theme: Creators of Beauty.

Desired Outcome: Increasing interest in music as a gift of God to man through special talents entrusted to great artists in this field; acquaintance with the compositions of recognized masters, and an appreciation for selections from their works; the development of ability to interpret music; a sense of responsibility for the improvement of opportunities to learn good music, vocal or instrumental, and to use one's talents to bring pleasure to others.

Biblical Material: Parable of the Talents, Matthew 25: 14-30. (Compare with Luke 19: 12-27.)

SUGGESTED PROCEDURE

Plan 1. If there are pupils in your group who are taking music lessons it is highly probable that one or more of them will have had "pieces" composed by the great musicians whom we have considered so far.

Your program will be governed by the ability of your group. If possible begin with instrumental music played by a member of your department.

You may follow with a worship service of hymns, poems, and psalms previously studied.

Plan 2. For the sake of variety the session might begin with Bible study—the parable of the Talents, Matthew 25: 14-30, followed by discussion.

Recall that Haydn considered his musical ability as a gift from God which he should use in the service of others. It is reported that when he was an old man he said: "I know that God has bestowed a talent on me and I thank him for it. I think I have done my duty and have been of use in my generation by my works."

FRITZ KREISLER'S STEWARDSHIP

"I was born with music in my system," declares Fritz Kreisler. "I knew musical scores instinctively before I knew my A B C's."

It was a gift of Providence. I did not acquire it. So I do not even deserve thanks for music. Music is too sacred to be sold. And the outrageous prices the musical celebrities charge today truly are a crime against society. I never look upon the money I earn as my own. It is public money. It is only a fund entrusted to my care for proper disbursement. I am constantly endeavoring to reduce my needs to the minimum. I feel morally guilty in ordering a costly meal, for it deprives some one else of a slice of bread—some child, perhaps, of a bottle of milk. My beloved wife feels exactly the same way about these things as I do. You know what I eat; you know what I wear. In all these years of my so-called success in music we have not built a home for ourselves. Between it and us stand all the homeless in the world!”—*From Fritz Kreisler.*

(Interesting articles on the life of Fritz Kreisler may be found in bound volumes of periodicals in libraries. See “He Plays On the World’s Heartstrings,” *American Magazine*, February, 1931, and *Saturday Evening Post*, March 15, 1930.)

During the World War Fritz Kreisler was compelled to serve in the army of his country until he was wounded.

After the armistice was signed, he came to America on a tour. People who, before the war, had worshiped him for his beautiful music, hissed him and called him a “Hun.” In one instance when he was playing for the benefit of American charities the lights were extinguished by narrow-minded, prejudiced people. But Fritz Kreisler was big-hearted enough to forgive them. “It is natural,” he explained. “Patriotism is human and goes deep in every country. I am sorry, but friendliness will come again, and then I hope and believe artists will be among the peacemakers. I have only gratitude for all that America has done for me.”

After the war Fritz Kreisler helped to bring together people who had fought in the World War. He gave concerts in America, London, and Paris. When urged by his own country to accept the ambassadorship to America he declined, saying:

“My only diplomatic case will be this one.” He smiled as he patted the violin case under his arm.

(Fritz Kreisler was married to an American woman, Miss Harriet Lies, of New York, in 1902.)

Discussion designed to help pupils see their obligations to make the most of any ability they may have; to encourage those taking music lessons to practise, and to play when called upon to do so. Discussion might develop plans to prepare a program for some less privileged persons, or to develop their skill to such an extent that they could play for various meetings in connection with their church.

When people do not cultivate a taste for good music early in life, what happens?

Darwin, the great scientist, is reported to have said: "If I had my life to live over again, I would have made a rule to read some poetry and listen to some music at least once a week; for perhaps the parts of my brain now atrophied would thus have been kept active through use.

"The loss of these tastes is a loss of happiness, and may possibly be injurious to the intellect, and more probably to the moral character, by enfeebling the emotional part of our nature."

Poem

LIFE'S STEWARDSHIP

If I have strength I owe the service of the strong;
If melody I have, I owe the world a song.
If I can stand when all around me folks are falling,
If I can run with speed when needy hearts are calling,
And if my torch can light the dark of any night,
Then, I must pay the debt I owe with living light.

If heaven's love has dowered me with some rare gift;
If I can lift some load no other's strength can lift;
If I can heal some wound no other hand can heal;
If some great truth the speaking skies to me reveal,
Then I must go through life a broken and wounded thing,
If to a wounded world my gifts no healing bring.

For any gift God gives to me I cannot pay;
Gifts are most mine when I most give them all away.
God's gifts are like his flowers which show their right to stay
By giving all their bloom and fragrances away;
Riches are not gold nor land, estates or marts,
The only wealth worth having is found in human hearts.

—Charles C. Woods.

In an Italian school where this course was used experimentally one of the girls offered this prayer: "Dear Lord, we thank you for these wonderful men who learned so much about music when they were so poor and had such a hard way to learn it, and still they wrote all these beautiful sounds to make pleasure for us. Will you please help us to learn music, too, so that maybe in a hundred years from now some boys and girls will be made happy because some of us children tried as hard as these men did. Amen."

Biographical Story

GEORGE FREDERICK HANDEL (1685-1759)

In contrast to the experiences of Beethoven, Mozart and Haydn, whose fathers encouraged musical talent in every possible way, is the story of George Frederick Handel, whose father forbade him to have anything to do with music. The boy's interest in music was evident very early. It is said that "almost from infancy he showed a remarkable fondness for music. Even his toys must be able to produce musical sounds, or he did not care for them." His father, a surgeon, looked on music with contempt, as something beneath the notice of a gentleman. He planned to educate his son for the lawyer's profession. He took his son out of a certain school because he did not wish him to learn the notes. The mother, Doctor Handel's second wife, was sympathetic with her boy's interest in music and gave him encouragement. When George Frederick was five a friend provided him with a spinet which she secreted in the garret. The wires had been wrapped to soften their tones. Little George Frederick is said to have spent hours practising. One day he was missed. His father searched for him from cellar to garret and found him so absorbed in his playing that he did not hear the approaching footsteps. Whether or not the child was punished the story does not state.

George Frederick liked to visit the castle of a duke where his half-brother was employed as a valet. Here he heard beautiful music. When he was about seven years old he begged to accompany his father on a visit to the duke's castle, but his request was denied. He started to run after the coach in which his father rode, not knowing that the distance was forty miles. When his

strength began to fail he caught the attention of the driver who stopped to take him in. His father, feeling sorry for him, allowed him to go along.

At the castle the musicians were very kind to him and allowed him to try the organ. With the organist's assistance he was able to play some melodies which the duke and the people remained to hear.

"Who is that child?" inquired the duke. "Does anybody know his name?" The organist was called. He brought the boy musician. The organist reported to the duke the rumor that Doctor Handel refused to allow his boy to study music. The father was called next. The duke praised the boy's ability and told the father frankly that it would be unworthy of his honorable profession as a surgeon to place any obstacle in the child's way.

Doctor Handel agreed to procure a teacher. The organist of the cathedral at Halle, Frederick Zachan, began instructing him on the organ, harpsichord, and violin. He taught him composition, also explaining the differing ideas of various composers. By the time George Frederick was eight years old he was able to compose services for use in the church and to substitute for the organist in his absence. After studying three years with this teacher he was dismissed, the organist stating that he could not teach him anything more.

About the age of ten George Frederick was sent to Berlin. Two prominent musicians were considered as prospective teachers. One received him kindly and encouraged him; the other disliked him and pretended to test his ability with a very difficult piece to be played at sight. The boy played it, however, easily and correctly. The elector was pleased with the boy-musician, offered him a place at court and promised to send him to Italy. Doctor Handel died not long after and George Frederick returned home. As there was not much money left for his mother's support the boy decided at once that he must earn his own way in the world. He acted as deputy organist for the Cathedral at Halle, and later became organist at a salary of forty dollars a year and lodging. At the age of seventeen he left Halle for Hamburg.

A supplementary violin was needed for the Opera House Orchestra. His opportunity to show what he could do came one day

when the conductor was absent. George Frederick Handel went forward and conducted so well that the position was given to him.

In Hamburg, teaching, conducting and composing filled the time of this diligent young musician. His reputation brought him more pupils, and soon he was able to send money home to his mother. During the next two years he composed a number of operas. Only a few arias have come down to us from these operas, but they brought fame to the composer at the time. He decided to visit Italy.

Handel's first oratorio, "The Resurrection," was produced in Italy in 1709. He returned to Germany, appointed capellmeister by the Elector of Hanover, at a salary of fifteen hundred dollars a year. Desiring to visit England he asked for a leave of absence. He stopped at Halle to see his mother and his first teacher, the organist. They, of course, were proud of his success.

London people were cordial to Handel. He composed an opera "Rinaldo" which was quite successful. Two arias from Rinaldo are heard today with pleasure. Not long afterward Handel paid a second visit to England and decided that London was a favorable field for his work. He was welcomed into the homes of the nobility, entertained and honored. He had more leisure time and a better income. Upon the signing of the Treaty of Utrecht a thanksgiving service was arranged, for which Handel composed a Te Deum and Jubilate. Queen Anne granted a life pension of a thousand dollars in appreciation of this work.

When Queen Anne died the Elector of Hanover came to England as King George I. Fearing the new king would not be favorable to him because he had deserted his post as capellmeister, Handel planned to do something to please him. A royal entertainment was planned to be carried out on barges on the river Thames. Handel composed music for the orchestra and conducted in person. The king was delighted with the music. Upon learning who the composer was he sent for Handel, asked him to repeat the music, forgave him and granted another life pension of a thousand dollars. Handel became a teacher to the children of the Prince of Wales. For this he received a thousand dollars a year. He could now be independent.

Later Handel was appointed chapelmaster to the Duke of

Chandos. He was invited to live in a great mansion with extensive grounds, most favorable to inspiration. He played the organ in the chapel, composed church music and wrote his first English oratorio, called "Esther." When it was performed in the duke's chapel, the duke gave Handel five thousand dollars. Many selections for the harpsichord were composed during this period.

A story is told of Handel as he walked to Cannons through the village of Edgware. Overtaken by a heavy shower he sought shelter in a blacksmith shop. The blacksmith sang merrily as he worked, his hammer keeping time with his song. Handel appreciated the air and wrote out the tune with variations.

Shortness of time forbids details of Handel's work with the King's Theatre, except to state that he was quite successful for a time, until an old enemy from Hamburg created trouble. Handel calmly went his way, and tried to keep the theatre going. He lost all the money he had saved. In 1737 he was in debt and in poor health. He was past fifty years of age when he turned to the more serious work of writing oratorios, a kind of religious opera. There are twenty-eight of these oratorios, of which the best known are "Israel in Egypt," "Jephtha," "Saul," "Judas Maccabæus," and greatest of all, the "Messiah."

The "Messiah" was performed first at Music Hall in Dublin, in April, 1742. Choirs of the two great cathedrals sang. Some concertos were played on the organ by the composer. The proceeds, four hundred pounds, were given to charity. In March, 1743, the "Messiah" was performed in London, in the presence of the king. The "Hallelujah Chorus" created such a deep impression that with the opening words, "For the Lord God Omnipotent reigneth," the king and the entire audience sprang to their feet and remained standing throughout the entire chorus. It has always been the custom to stand during the "Hallelujah Chorus" wherever it is performed.

In his last years Handel became blind, owing to cataracts. He died in 1759 and was buried in Westminster Abbey.

He was generous in helping those less fortunate than himself. He helped to found the Society for Aiding Distressed Musicians. Handel was a large man physically and mentally. When he smiled the effect was that of "the sun bursting out of a black cloud—a

sudden flash of intelligence, wit, and good humor, which illumined his countenance.”—*Adapted from several sources.*

ACTIVITIES

Examining hymn-books for tunes by Handel. (In experimental use of this material the intermediates became expert in searching out hymn-tunes. They seemed to take great delight in learning hymns they did not know before and they sang very well and with evident pleasure.)

The best-known hymn-tunes by Handel are: “Antioch,” sung to the words “Joy to the World”; “Christmas,” sung to the words, “While Shepherds Watched Their Flocks by Night”; “Bradford,” sung to the words “I Know that My Redeemer Liveth.”

Hymn Studies

Intermediates may be interested in studying the history of hymn-writing. For centuries the churches used what is known as the metrical version of the psalms. The most familiar examples found in many hymn-books along with modern hymns, are the Twenty-third and One Hundredth Psalms. In fact the tune called “Old Hundred,” which we associate with “The Doxology,” takes its name from the One Hundredth Psalm, which you may find in your hymn-book with these words:

All people that on earth do dwell,
Sing to our Lord with cheerful voice;
Him serve with mirth, His praise forthtell,
Come ye before him and rejoice.

Know that the Lord is God indeed;
Without our aid he did us make;
We are his flock, he doth us feed,
And for his sheep he doth us take.

O enter then his gates of joy,
Within his courts his praise proclaim;
Let thankful songs your tongues employ,
O bless and magnify his name.

Because the Lord our God is good,
His mercy is forever sure,
His truth at all times firmly stood,
And shall from age to age endure.

Compare these words with Psalm 100.

Isaac Watts (1674–1748), an English minister's son, at the age of eighteen criticised the poetical version of the psalms sung in the church of which his father was pastor.

"Give us something which will be better, young man," replied one of the officers of the church, sternly.

Isaac Watts had been writing verse since he was seven years old, so he accepted the challenge and wrote a hymn which was sung at the next evening service. Favorable comments on this encouraged him to prepare others. He advanced the idea that Christians should have hymns modeled after the psalms of the Bible, but that these hymns should contain thoughts about Jesus Christ.

"Joy to the World, the Lord Is Come," illustrates his ideas. Turn to Psalm 98 in the Bible, and compare verses four to eight with the words of this hymn.

Isaac Watts is called the "Father of English Hymnody," not because he was the first to write hymns, for others had preceded him, but because he established a place for these new hymns in the worship of Protestant churches.

Additional Material

MOZART AND HANDEL

Victor Record 35768A, "Hallelujah Chorus," Trinity Choir—Mixed Chorus with Pipe Organ—for use with material on Handel, or may be used for special program at any time in connection with the unit on music; 35768B, "Gloria from Twelfth Mass," by Mozart. Trinity Choir. This record may be secured for \$1.25.

Send to the Victor Company, Camden, N. J., for their educational catalogue of records from the great masters (price, 25 cents), or consult your local dealer. It may be that records might be borrowed from someone in your city or town, or there might be a person in your community who would invite the intermediates

to his or her home for an afternoon or an evening to hear some records of selections composed by the great masters. A merchant might be willing to have pupils come to his store to hear records played, especially if the group wished to purchase a record or two, either to be kept at a Christian Center, or a church, or to be presented to a children's home, or other institution.

Helpful comments upon the musical excellence of "The Hallelujah Chorus," by Handel, may be found in *Masters in Music*, Vol. II, No. 12. After the pupils have listened to this record and noted as many of the words as possible, have them look up in the Book of Revelation the passages from which some of these words are taken. The story of John's vision on the Isle of Patmos will furnish a background for appreciation of "The Revelation." Some references: Revelation 1; 4:8, 11; 5:9, 12, 13; 7:9-12; 11:15; 15:3, 4; especially 19:1, 5, 6 and 16.

TENTH SESSION

Theme: Creators of Beauty.

Desired Outcome: Increasing interest in music as a gift of God to man through special talents entrusted to great artists in this field; acquaintance with the compositions of recognized masters and an appreciation for selections from their works; the development of ability to interpret music; a sense of responsibility for the improvement of opportunities to learn good music, vocal or instrumental, and to use one's talents to bring pleasure to others; encouragement to create music for others' enjoyment, or to make it possible for others to know and appreciate good music.

Biblical Material: 1 Corinthians 4:2, 7; 1 Timothy 6:17-19—especially the last clause of verse 17—"God, who giveth us richly all things to enjoy."

SUGGESTED PROCEDURE

Worship program worked out by the group. Music by the pupils, if possible.

Reports of any especially beautiful music heard over the radio, at concerts, or possibly in church service. Discussion of such music, telling why it was beautiful, or what was particularly enjoyed.

Biographical Story

FELIX MENDELSSOHN-BARTHOLDY (1809-1847)

In contrast to the other great composers whom we have studied, Felix Mendelssohn did not have to earn money for his own musical education. His father was a wealthy banker, living in an attractive home facing a square. A beautiful church stood opposite. When the French soldiers invaded the city of Hamburg in 1811 the Mendelssohn family fled to Berlin. Here they occupied another fine residence on a broad street with houses on one side and a canal on the other.

Felix and his older sister, Fanny, like the Mozart children, were devoted to each other; they took music lessons together when Felix was only five. It was the mother in this case who gave the lessons. The children were quite busy, however, as their mother sat by with her knitting while they practised. Even when they were small they were required to get up as early as five o'clock in the morning. At mealtime, after a few minutes of recreation, the mother would say, "*Felix, thust du nichts?*" (Have you nothing to do?) Besides Fanny and Felix there were two younger children in the family, Rebekka and Paul. The four used to have good times together, playing and singing. Fanny and Felix early began to compose pieces of their own. Their father arranged for members of the Court Band to form a small orchestra to play the new pieces and Felix conducted this orchestra. Carl Zelter, director of the Berlin Singakademie, the teacher of Felix, was invited to some of their concerts to criticise and encourage their work. A series of musical evenings provided excellent practice and entertainment.

By the time Felix was twelve he had composed fifty or more pieces. These he wrote very neatly in books, recording the date of each.

Felix was full of life and good spirits. The name Felix, meaning happy in Latin, was most appropriate. It is said that he could jump fences and climb trees like a squirrel. He was a most attractive boy in appearance, with bright eyes and dark curls. Making friends was easy for him.

Carl Zelter took Felix to Weimar to meet the great German poet Goethe. Felix delighted the poet so with his excellent playing that Goethe brought out a curious-looking sheet of music all covered with scratches and blots. "Who could ever read such writing as that?" asked Felix.

His teacher, examining it, exclaimed, "Why, it is Beethoven's writing; one can see that a mile off! He always wrote as if he used a broomstick for a pen, then wiped his sleeve over the wet ink!"

The boy worked out the notes carefully to the end, then announced, "Now I will play it for you." He played it without a mistake.

Felix was busy composing during his later teens. He wrote music for Shakespeare's play, "A Midsummer Night's Dream." Several selections, with slight revision, he later included in the finished production, which is enjoyed so much today. Among these are the Overture, the Scherzo, and Nocturne. It is said that this music was a "perfect expression of Mendelssohn's genius," and very characteristic of him.

To Felix Mendelssohn belongs the credit for the introduction of the music of Johann Sebastian Bach to the public. Before this, Bach's work had been almost forgotten, but Felix, with much persuasion, arranged for a presentation of music called "Saint Matthew's Passion," by Bach. A chorus of nearly four hundred voices from Carl Zelter's Singakademie rendered the music before a large company of people, on March 11, 1829, and again on March 21, the anniversary of Bach's birth. These performances awakened an interest in Bach's works which has grown to the present time.

Felix spent some time in traveling. Friends in London welcomed him. He visited Scotland. Later he visited Vienna, Florence and Rome. The beautiful scenery in Switzerland, the mountains, the forests, and the waterfalls inspired him. Of the sea sparkling in the bay at Naples he exclaimed: "To me it is the finest object in nature! I love it almost more than the sky. I always feel happy when I see before me the wide expanse of water." It is said of Mendelssohn that "he lived years where others only lived weeks." His experiences enriched his life.

In 1836 Felix Mendelssohn made the acquaintance of a French maiden whom he married the following spring. This union was "a true marriage of love and steadfast devotion." An oratorio of Saint Paul and his famous "Songs Without Words" belong to this period of Mendelssohn's life. His best-known work was the great oratorio "Elijah."

In Leipsic Felix Mendelssohn founded a conservatory and carried out a plan to erect a monument to Johann Sebastian Bach. It is said that he was unceasing in his efforts to advance art in every direction.

In 1846 Mendelssohn conducted "Elijah" before an English audience at the Town Hall of Birmingham, England. When he

stepped to the platform the applause was deafening and at the close of the oratorio the entire audience stood in admiration for the composer of this great work.

Mendelssohn died in 1847, only thirty-eight years of age. It is said that he lived a beautiful life. "There was nothing to tell that was not honorable to his memory and profitable to all men."
—*Adapted from several sources.*

ACTIVITIES

Discovery of victrola records, or listening to radio selections, or compositions played by pupils or friends, illustrating Mendelssohn's music. If possible hear the "Spring Song," or one or more of the "Songs Without Words."

Examination of hymn-books for tunes composed by Mendelssohn. The tune called "Mendelssohn" associated with John Wesley's hymn, "Hark! the Herald Angels Sing," is probably familiar to all and found in almost every hymn-book. Have the pupils use this hymn in the worship service which they prepare.

Hymn Study

CHARLES WESLEY (1707-1788)

"Charles Wesley divides with Isaac Watts the first honors in English hymnody," declares Doctor Breed.

Charles Wesley was the brother of John Wesley, the famous founder of the Methodist church. If you want to read about an interesting family, get a biography of Charles and John Wesley. Charles was the eighteenth child and youngest son in a family of nineteen children. His father was a minister.

Over six thousand hymns were written by Charles Wesley, of which "Jesus, Lover of My Soul" is considered "the best-loved hymn" in the English language. It has been translated into many other languages and carried to all corners of the earth.

Scarcely less popular is "Hark! the Herald Angels Sing." Especially at Christmastime do millions of people sing this carol. When first written these words were sung to the tune, "Worgan." Mendelssohn's tune was composed in 1840 for a celebration in

honor of the invention of printing. It was discovered in 1855 and arranged for use with Charles Wesley's carol.

For Discussion

THE EFFECT OF MUSIC ON LIFE

Margaret Fuller, after a concert, wrote in her journal: "I felt rested above all care, all pain, all fear, and every taint of vulgarity was washed out of the world."

Have you ever heard any music that affected you like that? Does jazz have that effect on people? (Opportunity is presented here for discussion of what pupils hear over the radio, and what they play in their homes.)

Henry Ward Beecher testifies: "Music cleanses the understanding; inspires it, and lifts it into a realm which it would not reach if it were left to itself."

The poet Longfellow is credited with saying, "Show me the home wherein music dwells, and I shall show you a happy, peaceful and contented home."

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III

IN PICTURES

INTRODUCTION

A curve in the road and a hillside
Clear cut against the sky;
A tall tree tossed by autumn wind,
And a white cloud riding high;

Ten men went along that road,
And all but one passed by;
He saw the hill and the tree and the cloud
With an artist's mind and eye;

And he put them down on canvas—
For the other nine men to buy.

—Margaret Farrand, in *"The Independent."*

It is true that nine out of ten people pass by scenes of unusual beauty without being conscious of their existence. Robert Browning set forth that belief in these lines:

For, don't you mark? We're made so that we love
First when we see them painted, things we have passed
Perhaps a hundred times nor cared to see;
And so they are better, painted—better to us
Which is the same thing. Art was given for that.

—From *"Fra Lippo Lippi."*

Very often the untrained fail to appreciate the beauty which the artist has put down on canvas for them. J. M. W. Turner's paintings are noted for their splendid coloring. A woman, viewing one of his pictures of a sunset, remarked, "I never saw a sunset that looked like that." "No," replied the artist, "but don't you wish you could?"

If this course can make a beginning in cultivating the pupils' power of observation and appreciation for that which the artist

sees, it will open the door to a richer life for many of the girls and boys.

The effect of art on life is illustrated in the well-known story of the college boy who had decorated the walls of his room with pictures of unwholesome character. One day his mother came to visit him. After being conducted through the college halls she suggested, "Now take me to your room." "All right," the boy replied.

The mother noted every detail of the furnishings and decorations. She was not pleased, but she said nothing. At Christmas-time she sent her son a beautiful copy of Hofmann's picture of Christ. In the spring she went again to visit her boy. Again he took her to his room. As she entered the door the first thing she saw was the picture of Christ. The others were gone. After awhile she remarked casually: "William, there were some other pictures on your walls when I was here before. What became of them?" "Oh well, mother, you see they did not fit in with him."

The vacation church school teachers who succeed in leading their groups through a real experience of appreciation for even one great religious picture may count their summer well invested.

"He who looks at a fine picture looks out of the world of every day into the dreamland of one of the world's seers," declares Sir Martin Conway. "For the time he uses not his own eyes, but the mind's eye of a Raphael, a Michelangelo, a Turner, a Corot."

ELEVENTH SESSION

Theme: Creators of Beauty.

Desired Outcome: Awakening interest in good pictures as gifts of God to man through special talents entrusted to great artists.

Biblical Material: Matthew 1:18-25; Luke 1:26-45; 2:51c.

SUGGESTED PROCEDURE

Exhibition of copy of Raphael's "Madonna of the Chair." Appreciative study of this picture.

Exhibition of copy of "The Sistine Madonna." Appreciation of this picture and comparison with "Madonna of the Chair."

Picture Studies

"MADONNA OF THE CHAIR"

Encourage pupils to talk about the picture, telling why they like it. Bring out as many different ideas as possible. Note delicate softness of the colors. Note the lines: Mother leaning forward, baby and also little John inclined toward mother; position of baby's feet. Explain. How many circles in the picture? Even the back of the chair "swells and curves into roundness." Is the arrangement pleasing? Why?

Study the expression on the faces of mother and child. Where are they looking? At whom does little John look? What does this picture represent? What is its message?

Estelle M. Hurll says: "Harmony of lines of composition makes a perfect expression of peaceful group centered thus about the divine child."

"THE SISTINE MADONNA"

What is there about this picture that you like? (Encourage free and frank discussion.) Again note the beautiful colors. What of the lines in this composition? Note the effect of curtains and draperies of the figures. Lines drawn from shoulders of the

figures on the side would meet at the head of the mother. Find other pyramids in the lines of the figures. How do the expressions on the faces of the mother and the child compare with the expressions in the "Madonna of the Chair"? Study the other figures in the picture. Who are they? (At the left is Pope Sixtus; at the right is Saint Barbara.)

There is a legend to the effect that two little boys watched Raphael as he painted. He put the boys into his picture as cherubs with wings. These cherubs look in adoration at the Christ-Child. Their hearts are full of praise.

Estelle M. Hurll says: "'The Sistine Madonna' is a vision; the figures are lifted above the actual surroundings of earth into a purely ideal and heavenly atmosphere."

In good copies of this picture the tiny faces of angels are discernible in the clouds.

What is the message of this picture?

Compare "The Sistine Madonna" and the "Madonna of the Chair." (Let the pupils express their ideas first.)

The biography of an artist is an aid to the understanding of his pictures.

Ask boys and girls to secure from public libraries brief biographies of artists. Many good books are available.

Biographical Story

RAPHAEL (1483-1520)

(Sometimes called Raphael of Urbino, or Raphael Sanzio.)

Raphael was born on Good Friday (April 6), 1483, the son of a painter and poet. His mother, described as a "woman of unusual sweetness of disposition, beauty, and of character," died when Raphael was only eight years old. During her lifetime the boy Raphael lived happily in the little town of Colbordolo in the Duchy of Urbino, in constant view of the snowy peaks of the Apennines. He became a "worshiper of the beautiful." The "varied pictures of the sky," the glow of the sunlight, the melody of the sea, the fragrance of the flowers all were dear to him.

Raphael's father died two years later. The boy was left to the joint care of his stepmother and an uncle who neglected him until

another uncle arranged for Raphael to study under an artist, Pietro Perugino, conductor of an art school. After looking at some sketches made by young Raphael, he is reported to have remarked: "Let him be my pupil; he will soon become my master."

Raphael worked with Perugino until he was seventeen years old, becoming a great friend of his master and his fellow pupils. While his master was absent he painted a banner for a church and a picture of the crucifixion which brought him some money. Soon afterward an influential woman obtained more work for him. He was happy over these opportunities. Raphael remained with Perugino until he was almost twenty-one.

He had the gift of making friends among educated people and distinguished men and women. Vasari says of Raphael: "Every vile and base thought departed from the mind before his influence. . . (He had) the power accorded to him by heaven of bringing all who approached his presence into harmony. . . Even those who lay claim to be great personages, became as of one mind once they began to labor in the society of Raphael, continuing in such unity and concord, that all harsh feelings and evil dispositions became subdued and disappeared at the sight of him. . . This happened because all were surpassed by him in friendly courtesy as well as in art; all confessed the influence of his sweet and gracious nature, which was so replete with excellence, and so perfect in all charities, that not only was he honored by men, but even by the very animals, who would constantly follow his steps and always loved him."

Raphael was always ready to help other artists with their work. Whether he was acquainted with them or not, he would drop his own work to serve them. However, he never tried to dominate others, but allowed them to pursue their own courses.

Lack of time and space forbids details of all of Raphael's works, but he kept busy painting and seemed to have no difficulty in selling his pictures. (Description of Raphael's numerous paintings without copies for study would mean nothing to the pupils.)

In 1516 one of Raphael's best-known Madonnas was painted, the "Madonna of the Chair."

"The Sistine Madonna" was painted in 1517, three years before Raphael's death.

It has been said that "Raphael's Madonnas have the peculiarity that they are not distinctly national"—but have a "universal human loveliness."

The subjects of Raphael's pictures "are nearly all of a cheerful nature. He exercised his skill for the most part on scenes which were agreeable to contemplate. Pain and ugliness were strangers to his art; he was preeminently the artist of joy." His pictures are simple; no technical education is required to enjoy them. Raphael made it appear that "great art is the easiest thing in the world."

Raphael's pictures never grow tiresome; they are satisfying rather than amazing. His sweetness of nature prompted his fondness for lovely women and happy children. His favorite ideals were drawn from youth and womanhood.

Goethe, the German poet, said of "The Sistine Madonna," "She is the model for mothers—queen of women. A magic brush has, by enchantment, fixed her there."

"Angels must have mixed the colors," someone suggests.

The Christmas hymns studied previously, especially those for which the music was written by Handel and Mendelssohn, may be sung in connection with these pictures.

ACTIVITIES

Plan a trip to an art gallery, or any other place where good pictures can be found.

Small prints of pictures may be mounted in books, or larger prints may be framed. Stories about pictures may be written by the pupils.

Encourage all pupils to bring pictures for class study or to report on pictures they have seen, telling where others may go to see these pictures. Biographies of the artists who painted them should be looked up by the pupils and reported to the class.

Additional Story

A suitable story to be told in connection with studies of Madonna pictures is "The Quest," by Margaret Eggleston in *Fireside Stories for Girls in Their Teens*.

TWELFTH SESSION

Theme: Creators of Beauty.

Desired Outcome: Awakening interest in good pictures as gifts of God to man through special talents entrusted to great artists; acquaintance with recognized masterpieces of painting.

Biblical Material: Background for Holy Night, Luke 2:1-20. Other biblical material related to the discussions of the local group. Leaders will have to be guided by the experiences of the group in selecting references for study.

SUGGESTED PROCEDURE

Worship programs should be worked out from day to day by the local group, using hymns, stories, poems, pictures, and instrumental music available. (See general introduction.)

Picture Study

"LA NOTTE"

La Notte is the Italian for "The Night." The picture, usually called "Holy Night," illustrates a characteristic for which Correggio is famous, the representation of light and shadow.

Does this picture call to mind any verse of Scripture previously studied? (John 8:12.)

Note how the light from the baby's person illuminates his mother and the bundle of hay upon which he rests. Study the mother's face. How does it impress you? Is there as much expression in Mary's face in this picture as in Raphael's Madonna pictures?

Observe the details of Mary's hair and hands, also of the baby's hands and feet. Mary encircles the child's body with her arms and his head rests in the bend of her elbow.

If your copy of this picture is clear enough, study the other characters: the angels, the shepherds and Joseph in the background.

Do you like this picture? Why?

Biographical Story

ANTONIO ALLEGRI DA CORREGGIO (1494-1534)

Correggio, the name by which this artist is best known, is really the name of the town in which Antonio Allegri was born. This town is situated in a province called Emilia, located in the upper part of central Italy; the river Po is its northern boundary.

Little is known of Antonio's early life. Various stories are told about him which cannot be verified. Some authorities declare that he was very poor while others state that his father was well-to-do. His ancestors were cultivators of the soil, but Antonio's father was called a "victualler," or one who deals in food and clothing, too. At the age of thirteen, Antonio exhibited a talent for drawing. As his Uncle Lorenzo had a studio, it is supposed that Antonio may have learned some principles of art from him. Who his teachers were is not known, but it is supposed that he studied art during his teens, possibly under Andrea Mantegna, who founded a school at Padua.

At nineteen Antonio Allegri was commissioned to paint a picture known as "The Madonna San Francisco," for a monastery in Correggio, built to the honor of Saint Francis. Because Antonio was not yet of age his father made the contract for him. For this he received one hundred gold ducats.

Several other pictures were painted in Antonio's early manhood but it is said that "his real glory truly begins with his arrival in Parma, in 1518." Parma was a larger city on a great highway between the north and the south. It is surrounded by hills. Streams of water flowing down from the hills make beautiful the productive plains beyond. Although there was no art school in Parma, there were artists and enthusiasm for art. Correggio was welcomed and invitations came to him to decorate the walls of monasteries and convents. (As copies of these works are not likely to be available for study, therefore we pass them over.)

In 1520 the artist returned to Correggio to be married to a young woman seventeen years of age, daughter of a wealthy family. The pictures he painted of beautiful, smiling Madonnas, and fine "Holy Families," lead us to infer that his wife was charming and

lovable and that his home life was happy. One son and three daughters were born into his family. The son became an artist, though his work does not compare with that of his father.

During the years that followed, Correggio was busy with many pictures that have been preserved, best known of which are "The Madonna with Saint Jerome," sometimes called "Holy Day," and *La Notte*, or "Holy Night." The latter is considered his masterpiece.

Correggio's last years were devoted to mythological pictures. In 1534, at the age of forty, he died. Very little is known of his character. It is said that Correggio was of a timid disposition; he worked very hard and evidently worried a great deal, although by nature he was "good and well disposed." He became very economical in later years, possibly because his income from his paintings was not adequate for the expense of his growing family.

ACTIVITIES

Picture studies, mounting prints in books, or framing them.

Music

Sing the hymn "Silent Night, Holy Night," words by Joseph Mohr, music by Franz Gruber.

Hymn Story

"SILENT NIGHT, HOLY NIGHT"

It is a stormy, rainy day in the fall; the wind rages at the windows; the leaves are falling from the trees; a young man sits in a plainly furnished room with his face buried in his hands because his beautiful young wife is ill. The young man, Franz Gruber, teacher and organist, is aroused from his gloomy thoughts by the entrance of Joseph Mohr, his fatherly friend and priest.

"Good evening, Franz! See what I have here," said the priest, drawing a paper from his pocket. "You will be surprised, Franz. It's a poem; yes, a poem; a song which I have just completed; a Christmas song which we shall sing for the first time on Christmas morning in our church. Oh, it is beautiful, I assure you.

I can feel it, and I want you to compose the music for it. I know you can do it; you will find the right melody, one that touches the heart of everyone."

Franz Gruber shook his head. He took the paper and laid it on the table without looking at it.

"No, Joseph," he said with trembling voice, "I cannot do it. Not a note would come from my soul, or if any should come, they would be nothing but discords or tones of sorrow and pain."

Joseph Mohr, who, in his enthusiasm and happiness over his poem, had not noticed the pale and sorrowful face of his young friend, inquired in bewilderment. "Franz, what's the matter with you? What has happened?"

Franz Gruber told his friend of his troubles. Days of anxiety followed, and soon his beautiful wife was laid away, leaving Franz and his little four-year-old daughter.

It is the evening before Christmas, and Franz Gruber again sits alone in his room. He cannot forget his great loss. Not even music is able to comfort him. Whenever he touches the keys of the little organ it brings out mournful melodies, and he has not been able to compose a single new song.

All at once the church-bells of the town ring out in jubilant tones, reminding the people to come to church to celebrate that holy night when the Christ-Child was born. Even the Christmas chimes make no impression on Franz Gruber. Life seemed to hold no hope for him.

Suddenly the door of the next room is thrown open and a little girl comes running to her father. She jumps upon his lap, kisses him, and exclaims: "Merry Christmas, dear papa! Now you must come to see our Christmas tree."

Some of Franz Gruber's friends, under the leadership of Joseph Mohr, had arranged this surprise for him. Their kindness melted the ice from the young man's heart; despair vanished and heavenly peace took its place. With tears in his eyes he clasped his little daughter in his arms and carried her into the next room where a few intimate friends awaited them.

On a little table in one corner of the room he saw a representation of Mary and Joseph and the Christ-Child in a manger, with the shepherds standing at the entrance. Above the stable, arranged

in transparent letters, was the message of the angels: "Glory to God in the highest, and on earth peace, good-will toward men."

Franz Gruber's soul was filled with heavenly harmonies and beautiful melodies. He picked up the poem Joseph Mohr had brought him some time before and read it. He sat down before the organ, touched the keys, and as if he wanted to regain in melodies what he had neglected in all the sad days and weeks, the tones rushed and roared through the house, thus relieving his soul from all gloomy thoughts.

Soon he fell into soft, beautiful fantasies, and then and there was born the melody of the beautiful song which Joseph Mohr had brought him—a song and a melody which, after a hundred years, is still one of our best-loved Christmas hymns.

THIRTEENTH SESSION

Theme: Creators of Beauty.

Desired Outcome: Awakening interest in good pictures as gifts of God to man through special talents entrusted to great artists; acquaintance with masterpieces of painting; growing appreciation for beauty of color, form, and space relationships.

Biblical Material: Background of the Last Supper. Compare Matthew 26:17-30; Mark 14:10-26; Luke 22:1-23; John 13:1-30.

SUGGESTED PROCEDURE

Select for your worship service hymns in keeping with the theme of the picture study for the day. Intermediates should be learning to plan worship services for their own department. It is well for different members of the group to conduct these worship services as a part of their training. Encourage as many boys and girls as possible to have some part in these services. The biblical background for the picture study could be prepared by an intermediate and told in story form as a part of the worship service.

Biographical Story

LEONARDO DA VINCI (1452-1519)

Have you ever known a man who was an architect, a chemist, an engineer, a musician, a poet, and a painter, all at the same time? In these days of specialization we say, "Impossible," or call anyone who claimed to do all these things "a jack of all trades and a master of none." Those qualified to judge, however, count Leonardo da Vinci a master artist, and admit that he was far ahead of his time in several other fields.

No doubt the boyhood of such a man was full of interesting experiences. At school, we are told, he delighted in proposing problems in arithmetic which the teacher himself could not solve. Eagerly he read every book he could get hold of, but we must

remember books were not so plentiful or so interesting as the books of today. Most of them were dull manuscripts which the average boy of today would pass by in scorn. Leonardo was fascinated with nature. Not only the trees and flowers, but the snakes, lizards, toads, bats and every other little creature had an attraction for him. On the margins of his books he sketched such unusual pictures that his father took them to a well-known artist in Florence who advised that Leonardo become a painter. Leonardo entered the studio of this artist, Verrochio, when he was about fifteen. Making clay models and drawing these in black and white on fine linen, studying perspective, and making chemical researches into the improvement of colors were among his early efforts.

This story is told of Verrochio and Leonardo. The master had been engaged to paint a picture of John the Baptist baptizing Christ. He asked Leonardo to paint an angel in the picture. Leonardo did so, but his angel was so much better than the rest of the picture that Verrochio became discouraged and gave up painting, declaring that a mere child could do more than himself.

Leonardo, like Beethoven, carried paper around with him, so he could draw sketches of things that interested him wherever he saw them. A beautiful face, an attractive smile, or an expression of pain, or sorrow, was jotted down to be used in some future picture. He advised: "In the silence of the night, recall the ideas of the things you have studied. Design in your spirit the contours and outlines of the figures that you have seen during the day. When the spirit does not work with the hands, there is no artist."

Leonardo advocated the study of anatomy, declaring that in order to paint a good picture an artist must know "what particular nerve or muscle is the cause of that particular movement, that he may make that only marked and apparent."

The well-known picture "Mona Lisa" is a good example of Leonardo's attention to details. (See accompanying notes on this picture. If available this picture might be studied by the group.)

In 1496, when he was about forty-four years old, Leonardo da Vinci began work on the picture which is considered his masterpiece, "The Last Supper," painted on the wall of the refectory in a monastery at Milan. It required three years to complete it.

The artist's late years were spent in France. The King of France gave him a beautiful chateau and a yearly income as a token of appreciation. He died in 1519.

Picture Study

"THE LAST SUPPER"

This picture was painted on a wall of the refectory or dining-hall of the monastery of Santa Maria della Grazie, at Milan. In spite of age and abuse, it is still recognized as one of the masterpieces of the world. The artist represented Christ and his disciples seated at a table similar to that used by the monks. It is said that he first made a cartoon of the entire picture and separate studies of the various figures. Some days he would begin work early in the morning and remain all day completely absorbed in his work without descending from his scaffold to eat or drink. Then there would be days when he would not make a stroke. Sometimes he would come for an hour or so and gaze at his work with arms folded, studying it carefully. When the prior of the convent found fault with him for being slow, Leonardo explained that "men of genius are sometimes producing most when they seem to be laboring least, their minds being occupied in the elucidation of their ideas, and in the completion of those conceptions to which they afterwards give form and expression with the hand."

"The Last Supper" was done with paints mixed with oils. These were affected by dampness. It is said that a flood caused water to stand in the hall for a time and that a layer of mold covered the picture. In 1796, when Napoleon invaded Italy, he quartered soldiers in the refectory. Though he charged the men not to damage the picture, they disobeyed and threw mud balls at the figures. Later a door was made through the wall, cutting off the feet of the figure of Christ in the center. Artists with little ability tried to restore the picture, but of course only added to the damages. The best ideas of the picture today have come down to us in good copies made by pupils of Leonardo da Vinci.

Note the lines of the ceiling in the picture. What is their effect? Why did the artist paint the windows with the landscape in the background?

This picture is twenty-eight feet wide and the figures are larger than life-size.

The artist chose to represent a dramatic moment in "The Last Supper," namely the announcement of Jesus, "One of you shall betray me." This particular moment gave Leonardo a chance to portray the various expressions of emotion on the part of the disciples.

Jesus, of course, is the central figure. Note that the disciples are arranged in groups of three. Can you identify any of them? Which is John, and how does he receive the announcement? (John is the young man near Jesus' right hand.) Who is it that leans over to speak to John? (Peter.) Where is Judas? (In the group with John and Peter, but drawing back, clutching his bag of money.)

(Study the other groups, too. The rest of the disciples are not so well known; it may be difficult to name them.) At the left of Jesus is James, throwing out his arms. What does his attitude indicate? Thomas raises one finger as he asks, "Lord, is it I?" Philip stands up, pointing with both hands to his breast as he asks, "Is it I?" Matthew seems to be making a speech to the two men at his side. The three at the far end of the table are listening intently. One of them raises both hands as if to say, "I am not guilty."

Compare their expressions of perplexity and excitement with the calmness of Jesus. It is said that Leonardo changed the figures of the disciples many times as he worked. Judas and Jesus were the last figures painted. He could not find as a model anyone with a face evil enough to represent Judas. Of course he could not find a face noble and pure enough to represent Jesus. One day, in talking with a friend about his difficulty, the friend advised: "Leave the Christ unfinished, for you will not be able to paint a Saviour after painting such disciples." Because he could not realize his ideal the artist accepted his friend's advice, and merely suggested what he could not paint.

Brief Comments on "Mona Lisa"

(Do not use this material following a study of "The Last Supper." It would form an anticlimax.)

Do you like this picture? If so, why? Note the eyes. Which way is Mona Lisa looking? Move across the room. Do her eyes follow you?

What would you say of her smile? Is it loving? Is it crafty? Is it pleasing? Give reasons for your answer.

It is said that Leonardo kept someone near to play or to sing or otherwise amuse Mona Lisa while he painted, to keep her smiling. Leonardo specialized in painting smiles. Note other details in the picture, such as hair, eyebrows, the hands, and the embroidery on dress.

Vasari says: "Whoever shall desire to see how far art can imitate nature, may do so to perfection in this head; wherein every peculiarity that could be depicted by the utmost subtlety of the pencil has been faithfully reproduced."

ACTIVITIES

Picture studies, mounting and framing prints, as in former sessions.

If pupils wish to understand more about the Lord's Supper, or the communion service, the study of "The Last Supper" presents an opportunity for investigation. As denominational beliefs and practices differ, no material for this will be provided in the text.

Hymns used in communion services also vary in different denominations.

FOURTEENTH SESSION

Theme: Creators of Beauty.

Desired Outcome: Awakening interest in good pictures as gifts of God to man through special talents entrusted to great artists; acquaintance with masterpieces of painting; growing appreciation for beauty of color, form, and space relationships; the appropriate use of great pictures, especially as aids to worship experiences, individual or social.

Biblical Material: Some worship experiences: of Moses, Exodus 3:1-8; 33:7-23; of Isaiah, Isaiah 6:1-8; of Elijah, 1 Kings 18:25-46; 19:1-18; of Jesus and his disciples, Matthew 17:1-8; compare with Mark 9:2-8; Luke 9:28-36.

The beginnings of decorative art among the Hebrew people: The most beautiful things possessed by a migrant people were brought for their tabernacle of worship; see Exodus, chapters 25 to 29 inclusive. The response of the people to the request is recorded in chapters 35 and 36. Note also the workers chosen and their willingness to do their best, Exodus 35:30-35. (As much of this material may be used as the interest of the local group warrants.)

SUGGESTED PROCEDURE

By this time sufficient interest in the subject should be developed so that intermediates would bring from their homes, or borrow from friends or neighbors, at least a few pictures for study in class.

Whatever pictures are studied in the school, pupils should be encouraged to discuss them to discover their beauty—whether beauty of color, or arrangement, or line. What do they like about the picture? Has it a message for them? What is that message?

(Obviously it is impossible for the author to know what pictures may be available to your group, therefore a familiar picture which is found in many homes, and also in some churches, has been chosen for presentation, namely, "The Angelus," by Millet. During experimental use of this material the boys especially liked

this subject, and when given a choice of prints which they might keep as a remembrance of their course, almost every boy chose "The Angelus." The girls preferred "The Sistine Madonna," or "Holy Night.")

Biographical Story

JEAN FRANÇOIS MILLET (1814-1876)

A little over a hundred years ago Jean François Millet, a peasant boy of Gruchy, near Greville, France, amused himself by drawing pictures. First of all he copied pictures found in his grandmother's Bible. He sketched the sheep in his father's pasture. One day he exhibited such a lifelike drawing of an old man of the community that his father began to figure out a way to give him art lessons.

When Jean François was a little over eighteen, father and son set out for Cherbourg, where the young artist began to study. He was found to have such original ideas about drawing that his teachers were astonished and hesitated to undertake to instruct him.

Called home by the death of his father in 1835, Jean François felt it his duty to remain with his family, but his grandmother sent him back to Cherbourg. She was ever deeply interested in the talent of her grandson, but she feared that he might be tempted to use it in ways that were unworthy. "Remember, my François," she said to him when he went to Paris, "you were a Christian before you were a painter; do not sacrifice to things indecent—paint for eternity."

As Jean François Millet came from a poor family, he had a hard struggle to pay his expenses, not only while he was studying, but after he was married. He painted portraits and even sign-boards to make a living for himself and his family. His first subjects were working people: "Sailors Mending a Sail," "The Milk Woman," and "The Riding Lesson." His first important picture was "The Winnowing," in 1848. Pictures of this type, however, were not popular, and brought little income.

In 1849 he left Paris for Barbizon, where Jean François Millet became Millet the peasant painter. His next picture of importance was "The Sower," in 1850. Critics alluded to it as "that wild-

looking young man in the red jacket and blue trousers, casting the seed broadcast, with a violent action, amid the clouds of rocks that are sweeping down upon the field."

"The Gleaners" appeared in 1857. Again the critics talked: "No one wants to look at pictures of women working the fields. Why don't you make pretty pictures?" "As I have never seen anything in my life except the fields," replied the artist, "I try to tell simply, and as best I can, what I have seen."

On another occasion he declared: "I will never be made to bow. I will never have the art of the Parisian drawing-rooms forced upon me. A peasant I was born, a peasant I will die. I will stay on my own soil without yielding so much as the breadth of a wooden shoe."

English and American friends were the first to see beauty in Millet's pictures of peasant life. "The Gleaners" first sold for 2,000 francs, or about \$400. Even this seemed a vast sum to Millet. The last purchaser paid 300,000 francs, or \$60,000, for it. This picture now hangs in the Louvre in Paris.

"The Angelus" was Millet's favorite picture. It sold for about \$500 at first. The price increased every time it changed hands. During Millet's lifetime someone paid \$10,000 for it. The artist was so modest when he heard about the transaction that he apologized for it, and assured his friends that he had nothing to do with it. In its final sale "The Angelus" brought over \$150,000. It hangs in the Louvre in Paris.

Picture Study

"THE ANGELUS"

The ringing of the angelus was one of the artist's boyhood impressions. When working in the field with his father he had seen him stand, with bowed head, cap in hand, at the sound of the distant bell. His mother, too, had folded her hands and repeated the words of the angel's message. "It was the painter's aim to record that impression, to picture the quiet peace of the evening hour, the glow of the sunset steeping the fields, the sound of the church-bell borne upon the air, and the silent devotion of the peasants."

Why do you think the artist made the land so level? Why are there no houses in the background? Does the sky-line lead your eye to anything? Where does the interest center in the picture. Describe the young laborer. Describe his wife. What is the effect of her light-colored apron and shoes? What do the basket and the wheelbarrow tell us? What time of day is it? Where does the light come from? Does this picture make you hear the bell? Did the artist fulfil in this picture his grandmother's counsel, "Paint for eternity"?

Picture Study

"THE GLEANERS"

("The Gleaners" may be available to some groups, therefore some suggestions for study are presented.)

Many people consider "The Gleaners" the masterpiece of Millet.

As we study this picture we are impressed at once with the beauty of the landscape and the rich tones of the coloring. Note the glow of the summer sun as reflected by the golden straw and stubble in the center of the picture and by the light-colored aprons and blouses of the women. These figures in the foreground suggest interesting details. What would you say of the comparative ages of these women. Note the long reach of the woman at the left and the position of her other hand. Only a young woman could swing the stalks of grain to her back. The others have tied up their aprons to form pouches for the grain. Of these two, which is the older? Why do you think so? Can you see the artist's purpose in having the older woman's back curved to the left? Does not this line of curvature lead the eye to the center of interest in the background, namely the men who are gathering the grain? Why do the two women stoop so low? Was this the artist's plan to reveal the loaded wagon and the huge strawstacks in the distance? Can you see the farmer who owns the field, riding on horseback as he superintends the work? Where does he live? What is the story the picture tells?

Copies in color of "The Gleaners" and "The Angelus" may be secured for class use, Sunray Prints, size $4\frac{1}{4} \times 5\frac{3}{8}$, at 2 cents each; for classroom demonstration, size 8×10 , at 35 cents each, in lots of five or more. These prices are net; postage is extra.

ACTIVITIES

Picture studies, mounting and framing pictures, as in previous sessions.

The study of pictures may lead to an interest in "kodaking." The leader and some of the pupils may own kodaks. The principles discovered through the study of pictures would aid the pupils in selecting subjects and effective backgrounds. Some of the pupils may have ability in sketching. They should be encouraged to express their interests in original ways.

Building a Worship Service

If the course has been pursued nearly as presented in this book the group will have had some practice in building worship services. By this time the pupils should be able to discover in their hymn-books suitable hymns for use with "The Angelus."

If your hymn-book is arranged in sections, with subjects printed at the top of the page, direct the attention of the pupils to these subjects and help them to decide which section most likely would contain hymns appropriate for use with "The Angelus."

Consider, under "Evening Worship," such hymns as:

"Day Is Dying in the West."

"Thou Hast Been Our Guide this Day."

"Now the Day Is Over."

"God, that Madest Earth and Heaven."

"Abide with Me! Fast Falls the Eventide."

What instrumental music appropriate for this theme can you find?

Find one or more poems to be read in your service.

Choose an appropriate psalm, or combine verses from several psalms to be used in your service. (If guidance is needed, consider Psalms 74:16, 17; 92:1-5; 104:1-24.)

FIFTEENTH SESSION

Theme: Creators of Beauty.

Desired Outcome: Awakening interest in good pictures as gifts of God to man through special talents entrusted to great artists; acquaintance with masterpieces of painting; growing appreciation for beauty of color, form, and space relationships; the use of great pictures, especially as aids to worship experiences, individual or social; a sense of responsibility for the development of one's talents for the sake of bringing pleasure to others; seizing opportunities to aid others in knowing and appreciating good pictures.

Biblical Material: Luke 2:40-52. Scripture related to any other pictures which the pupils choose for study.

FOREWORD

The number of great religious pictures is so vast that one is bewildered with the necessity of making the choice of five for presentation in this course. There are few paintings that deserve consideration alongside the works of Raphael, Correggio, DaVinci and Millet, who are the recognized masters in their respective fields. (Since Michelangelo considered sculpture his favorite art, his work is considered in the unit Sculpture.) It seems best, therefore, to disregard rank and consider pictures that are most easily available for study.

One that is found in many church school rooms, and at the same time is in many ways appropriate for use with growing boys and girls, is "Christ and the Doctors," by Hofmann. Another picture by the same artist, frequently found upon the walls of the young people's room of the church, is "Christ and the Rich Young Ruler." Hence it seems advisable to present suggestions for studying these pictures, together with a brief biographical sketch of the artist who painted them.

Bear in mind that art critics would not give these pictures a place among the world's great pictures. *The New International Encyclopedia* evaluates the artist's work in these words: "Hofmann's pictures are not distinguished by any unusual technical qualities, but owe their popularity entirely to his illustrative talent and ideal conception of biblical events."

SUGGESTED PROCEDURE

Story of Jesus' first visit to the Temple, as found in Luke 2: 40-52, told by an intermediate boy.

Explain the significance to Jesus of this visit. At twelve a Jewish boy assumed legal responsibility, becoming "a son of the law."

Picture Study

"CHRIST AND THE DOCTORS"

Where is the center of interest in this picture? By what methods did the artist direct attention to the boy Christ? Observe that the eyes of all the men in the picture are looking at the face of Jesus. Other lines also lead to the person of Jesus.

Study the face of the boy. What adjectives would be appropriate to describe it. Write on the blackboard as they are given such words as these: Earnest, sincere, frank, pure, noble, intelligent, wise, open-minded, courageous.

Does Jesus seem afraid of these learned men, or is he perfectly at ease? Give reasons for your answer. (His erectness, his straightforward gaze, his expression of inquiry as he points easily and naturally to the book indicate that he felt at home with these doctors of the law.)

Study the other characters in the picture. What expressions do you note on their faces? Are they all more or less astonished at the boy? Which one seems most kindly toward him? Do any seem critical of what he has said? (Encourage the pupils to express their own ideas of these men.) Would you care to be in the center of such a group of teachers, their eyes fixed upon you? Why, or why not?

Which of the men seems to be explaining the law to Jesus? (Study the man at whom Jesus is looking; note the position of his hand, particularly his fingers.) Would you feel inclined to accept his interpretations of the law? (His expression seems kindly, does it not?)

Study the aged man who leans on the staff. What do you imagine he thinks of Jesus? Does he remind you of any character you have read about in the New Testament? (Compare with Luke 2:25-34.)

The man leaning on the desk seems to be in deep thought. What does he hold in his hand? (Probably a scroll of the law.) The modern book on the lap of the man who is seated is really not according to the facts, for there were no books in that form in the time of Jesus. Why do you suppose the artist represented it so?

Look at the face in the background at the extreme left of the picture. What attitude does that person take toward Jesus?

Do you like this picture? Give your reasons. Does it call to mind any verses of Scripture? (See Psalm 122:1. Read also Psalm 119:9-11 and 2 Timothy 2:15.)

Hymns appropriate for use with this picture are "O Jesus, Prince of Life and Truth," and the first stanza of "O Master Workman of the Race."

Picture Study

"CHRIST AND THE RICH YOUNG RULER"

For scriptural background see Matthew 19:16-26; Mark 10:17-27; Luke 18:18-30.

Where is the center of interest in this picture? (This may not be so easy for the pupils to decide as it was in the picture of "Christ and the Doctors." Jesus occupies the center of the picture, and is, of course, the strongest character.) However, which character first arrests one's attention? (Probably many pupils will say the "rich young ruler.") Why? (Encourage the girls and boys to give their reasons.) Is it the handsome clothing and attractive face of the young ruler? Study the young man carefully. Read the references from the Bible which tell the story.

What would you say of his home-training? Of his life-habits? Why did Jesus love him? (Lead to the thought that keeping the commandments, or clean living, is revealed in these ways: clear eyes, a straightforward expression, a healthful complexion.) But Jesus could see deeper into his heart. He knew that he was self-centered, and that he thought very little about the people outside his own immediate circle of friends. What was the question with which the young man approached Jesus? And what was Jesus' answer? Does Jesus seem unreasonable when he asks the young man to sell all that he has and give to the poor?

Look at the other characters near the left of the picture—the half-naked cripple clad only in rags, and the woman, probably a widow. Why did the artist put them in the picture? (If possible write in parallel columns on the blackboard the words which the pupils give showing the contrast between poverty and wealth, wretchedness and luxury, perhaps crime and morality, loneliness and popularity, or, it may be, hard work on the part of the widow and idleness of the young ruler.)

Is there any significance to the fact that Jesus stands between the two classes?

Study the person of Jesus as represented by the artist. Contrast his simple clothing with the rich garments of the young man. Contrast his face with the other faces in the picture, especially with that of the young man. Which life after all was really happier? Which was more powerful? When Jesus urged the young man to sell all that he had did he intend to impose a punishment upon him, or work a hardship on him, or was the suggestion rather good advice as to a fine investment that would bring large returns? (Think seriously about this question. More will be said on the subject in the last unit of the course, which will consider the personality and the life of Jesus in detail.) Read Matthew 6: 19-21. So far as we know we never hear of the young man again. Even his name is unknown. Suppose he had accepted Jesus' advice and become his follower. Judging from his appearance, he had natural ability; with the power of Jesus in his life he might have become one of the leading men of the New Testament. What must have been the feelings of Jesus when this young man, who showed such promise, turned away?

Biographical Story

JOHANN HEINRICH HOFMANN (1824-1902)

Johann Heinrich Hofmann was a German artist, born in Darmstadt in 1824. The greater part of his life was spent in Dresden.

It is reported that models for the Jewish characters in his picture "Christ and the Doctors" were discovered in the city of Dresden. When questioned as to where he found the model for the boy Jesus, whose face is so remarkably radiant, the artist replied: "Found him? He was not found. I painted the boy just as I imagined him to be."

"Christ and the Doctors" was placed in the Dresden Gallery during the lifetime of the artist. This is an unusual honor.

Another famous picture by Hofmann is "Christ in Gethsemane." The original painting is now in the Riverside Church, in New York City. Americans have highly appreciated the pictures of Johann Heinrich Hofmann.

ACTIVITIES

If your department does not own a good copy of "Christ and the Doctors" or of "The Boy Christ," a detail from this painting, it is suggested that a large copy be purchased by the group, framed, and placed upon the walls of the intermediate room. If you have a good copy of this picture, undertake to supply another for some institution where it would be appreciated; for example, a Christian center, a children's home, or the children's ward of a hospital.

ADDITIONAL MATERIAL

Suggested Discussion.

James Shelley, of New Zealand, in a lecture on education, told of a man who owned a picture painted by Rembrandt, valued at \$200,000.

"Does he possess it?" he asked. He answered his own question in these words: "Not unless he has had some experience with it."

What did he mean? (Through discussion help the pupils to

see the importance of so cultivating their appreciation that they may be able to enter into the experience of the artist who painted a great picture. Only by so doing can they make the picture their own.)

Landscape-Painting

Intermediates would be greatly interested in the work and life-story of Corot, who was one of the first great landscape-painters.

George Inness is considered America's greatest landscape-painter. His paintings excel in beauty and a feeling of mystery. He rarely painted from nature, but in the seclusion of his studio he reproduced upon canvas the landscape beauty that quiet contemplation had impressed upon his soul. At the close of a summer day, in 1894, while raptly watching a glorious sunset, he exclaimed, "O God, how beautiful!" and suddenly expired.

BIBLIOGRAPHY FOR UNIT ON GREAT PICTURES

Libraries differ widely in their store of books. Of those available to the author the following seemed to be most readable and adapted to the interests of intermediates:

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Bonsall, Elizabeth Hubbard, *Famous Hymns with Pictures and Stories*. Union Press, Philadelphia, 1923.

Bolton, Sarah K., *Famous European Artists*. Thomas Crowell & Co., New York, 1890.

Cather, Katherine Dunlap, *Boyhood Stories of Famous Men*. Includes artists and musicians.

Chubb, Edwin Watts, *Sketches of Great Painters*. Steward & Kidd Co., Cincinnati, 1920.

Head, Mrs. Henry, *How to Enjoy Pictures*. Frederick A. Stokes Company, New York.

Horne, Olive Browne, and Scobey, Katherine Lois. Series, *Stories of Great Artists*. American Book Company, 1903.

Irwin, Grace, *Trail Blazers of American Art*. Harper & Brothers, 1930.

Keysor, Jennie Ellis. Series, *Great Artists*, Educational Publishing Company, Boston, 1899.

Lester, Katherine Morris. Series, *Great Pictures and Their Stories*. (For grades one to nine, use especially books for Junior and Intermediate grades, Four to Nine.) Published by Mentzer, Bush & Co., Chicago and New York, 1927-1930.

SOURCES OF PICTURES

So far as possible pictures should always be ordered through your own denominational publishing houses. If for any reason this seems impossible, the following companies will be glad to fill your orders.

Several of these picture companies limit their orders to a minimum of fifty cents. It is well to write for catalogues or lists of pictures with prices and conditions under which pictures will be sent before ordering.

Art Extension Society, Westport, Conn.

Pictures in colors, also in black and white, with guides for study at 2 cents per guide. These guides are furnished free with the larger-sized mounted pictures. Send for list of subjects and prices.

Brown's Famous Pictures, 38 Lovett Street, Beverly, Mass.

Regular size, $5\frac{1}{2} \times 8$, 2 cents each. In lots of 20 or more, $1\frac{1}{2}$ cents each.

Miniature size, $3 \times 3\frac{1}{4}$, 1 cent each. In lots of 25 or more, $\frac{3}{4}$ cents each.

The Medici Prints, Hale, Cushman and Flint, 857 Boylston Street, Boston, Mass. Pictures of various sizes at different prices.

The F. A. Owen Publishing Company, Dansville, N. Y. Less than 50 dozen, 20 cents per dozen; more than 50 dozen, 12 cents per dozen.

Parker Publishing Company, Taylorville, Ill. Published in the form of leaflets, containing a picture and descriptive matter about the painting and the artist. In size $5\frac{1}{4} \times 7\frac{1}{2}$, 24 cents per dozen.

Perry Pictures Company, Malden, Mass. Send fifteen cents for catalogue. Pictures may be secured in various sizes, ranging in price from 1 cent up.

Seemann Prints, size about 10×13 inches, imported pictures in colors, 35 cents each. Rudolf Lesch, 225 Fifth Avenue, New York City.

Sunray Pictures, size $3\frac{3}{4} \times 4$ inches, in colors, 2 cents each. Mentzer, Bush & Company, Chicago and New York.

University Prints, The, 11 Boyd Street, Newton, Mass. Prints at 4 cents each.

W. A. Wilde Company, 131 Clarendon Street, Boston, Mass. Size 6×8 , $1\frac{1}{2}$ cents each. No orders for less than ten.

IV

IN SCULPTURE

INTRODUCTION

Some have eyes
That see not; but in every block of marble
I see a statue—see it as distinctly
As if it stood before me shaped and perfect
In attitude and action. I have only
To hew away the stone walls that imprison
The lovely apparition, and reveal it
To other eyes as mine already see it.

—Longfellow, in *"Michael Angelo."*

In his play called "Michael Angelo," the poet Longfellow imagines a conversation taking place between the artist and his friend, Benvenuto, on the comparative value of the "three sister arts," painting, sculpture, and architecture.

BENVENUTO:

Sculpture is more divine, and more like Nature,
That fashions all her works in high relief,
And that is sculpture. This vast ball, the Earth,
Was molded out of clay, and baked in fire;
Men, women, and all animals that breathe
Are statues, and not paintings.

MICHAEL ANGELO:

Truly, as you say,
Sculpture is more than painting. It is greater
To raise the dead to life than to create
Phantoms that seem to live.

A statue is made in three dimensions; the sculptor intended that it should be viewed from various angles. There is a disadvantage, therefore, in studying sculpture from pictures because a good deal of the effect is lost when a statue is represented on a flat surface.

However, for those who live in isolated places where no examples of sculpture are available it is far better to become acquainted with a few of the world's great statues through pictures than not to know them at all. Opportunities to see some of these pieces may come unexpectedly and pupils will then feel that they are greeting old friends.

Lorado Taft is a sculptor, teacher, lecturer and writer who has devoted many years to helping American people to see and to appreciate art. An article by Ethel L. Coe (in *Saint Nicholas*, March, 1930), predicts that he will be known as "Lorado Taft, Artist and Influence." Miss Coe describes him in these words: "Armed with his black box of lantern-slides, he flits from one end of the United States to the other, explaining the wonders of the world of art that most of us have not the eyes to discern."

In his little book, *The Appreciation of Sculpture*, he states several reasons why most Americans do not care for sculpture. In the first place we usually have to go out of our way to some museum to see it. When we reach the museum we find what looks like "the wreckage of centuries." The figures "wrested from their original surroundings . . . have lost their significance. Rows of them; shelves of them; all caged like clipt eagles at the 'zoo.'" True masterpieces of the past are represented by plaster casts, but these plaster casts may be perfect reproductions of the form and color of the original. If clean and properly illuminated these "might come again into their own and form the chief treasure of the collection, precious and exalted in their beauty."

"We have a right to all the beauty around us, if someone will help us to see," Lorado Taft declares. "We have a right to all the beauty that has come down from the past, if someone will introduce to us our inheritance."

It is the purpose of this study to introduce to the girls and boys a few of the recognized masterpieces in the field of sculpture.

SIXTEENTH SESSION

Theme: Creators of Beauty.

Desired Outcome: Awakening interest in statuary as God's gift to man through special talents entrusted to sculptors; acquaintance with masterpieces of sculpture.

Biblical Material: Exodus 20:4. How do you account for this commandment which would seem to forbid anything in the form of sculpture? Did the Hebrew people make any "likenesses of anything that is in the heaven above"? Exodus 25:18-22.

Use other biblical material related to any statuary available to the local group.

In connection with the biography of Michelangelo, reproductions or pictures of his statues of David and Moses are suggested for study. As a background for these studies read: (1) Passages about Moses: his call, Exodus 3:1-12; 4:10-17, 27-31; the law received through Moses, Exodus 19:7-25, chapter 20; he talks with God, Exodus 34:29-35; his death and description of his person, Deuteronomy 34. (2) Passages about David: description of the youth, 1 Samuel 16:11-13; conquest of Goliath, 1 Samuel 17.

SUGGESTED PROCEDURE

If an excursion has been made to an art gallery or museum the pupils undoubtedly saw some pieces of statuary. Plaster casts of Michelangelo's David are found often in small museums and public school collections of sculpture. Pictures may be used where no statuary is available to the group. See list. Pupils may have brought from their homes small pieces of statuary, or an interested friend may have made available for study some piece of sculpture.

In any case make the most natural approach to the study of sculpture. Begin with a discussion of whatever example is available. Ask such questions as: Do you like it? Why, or why not? What does it symbolize? Is it realistic (that is, true to life), or idealistic (existing only in imagination)?

Sculpture is one of the oldest forms of art. Many examples of the crude work of primitive artists have come down to us. Among these are images carved from wood or stone, and figures modeled from clay and baked in the sun.

Most intermediates have learned from public school histories something about early sculpture. Plaster casts of some outstanding examples of Greek and Roman sculpture may be familiar to them. Encourage pupils who are informed to tell what they know about the subject. The purpose of this discussion is not to cover the authentic history of sculpture but appreciation for whatever pieces of statuary may be available. Bring out the thought that mythology, or the Greek and Roman religions, furnished the inspiration for classic sculpture. Lead to the consideration of sculpture in the Christian churches. Since the majority of the common people could not read, pictures and statues in the churches were the chief means of religious education.

Biographical Story

MICHELANGELO BUONARROTI¹ (1475-1564)

Michelangelo was a painter, a sculptor, an engineer, an architect, and a poet, but he placed sculpture first in the list of his accomplishments. His life-story is most interesting.

Lodovico Buonarroti was governor of two mountain towns tributary to the city of Florence, Italy. In one of these towns, Caprece, his son, Michelangelo, was born in 1475. The mother's health was poor, therefore little Michelangelo was given over to the care of a stone-mason's wife when his parents returned to Florence.

We can imagine him, as he grew, playing with chisels, mallets, and other tools belonging to the stone-mason. He reports that he came to love sculpture at a very early age. Accurate details of his boyhood are not available, but we know that Michelangelo was sent to school in Florence. School was a dull place to him compared with a stone-mason's workshop; it is recorded that he spent time secretly in drawing instead of working on other sub-

¹ Spelled also Michael Angelo Buonarrotti. In library catalogues, encyclopedias, and books sometimes listed under Buonarroti, and sometimes under Michelangelo.

jects. At the age of thirteen, though his father opposed, he became an apprentice to a painter. In the studio he found encouragement with his drawings; some of his work was greatly admired. Within a year he entered a school of sculpture where he studied three years.

When Michelangelo was twenty-six the city of Florence commissioned him to make a statue of David. He obtained a narrow block of marble, about twenty feet long, which other sculptors had rejected because of its awkward shape. Out of it, after eighteen months of incessant work, he created his masterpiece.

Michelangelo, in 1508, now about thirty-three years of age, was recognized as the leading sculptor of his time. As he had painted some pictures, too, Pope Julius invited him to decorate the ceiling of the Sistine Chapel. Michelangelo urged the Pope to give the work to Raphael, but Julius insisted that Michelangelo do it.

The Sistine Chapel is a long, narrow building with a very high ceiling and tall windows. As services were to be held in the chapel while the decoration was in process, it became necessary to arrange for scaffolding that would not interfere with the use of the building. The architect, Bramante, had bored holes in the roof and ceiling and lowered cables to support planks. "What are we to do with the holes when it is time to cover the place with frescoes?" Michelangelo inquired.

Bramante, of course, had no answer. Michelangelo devised a different plan. Beams were laid on projections in the wall, so that the greater the weight laid on them the firmer the structure became. Bramante learned something which was of use to him later in working on Saint Peter's.

Michelangelo engaged six of his friends to help him with the painting, but it soon became evident to him that their work would not be satisfactory, and he got rid of them all. He worked alone with the possible help of a quiet man to grind his colors, or move his scaffolding. He did not come down for days at a time, but slept and ate in his lofty quarters.

When he had finished the first paintings he had part of the scaffolding removed so that he could get the effect from below. He decided that the figures were too small for the height of the ceiling and started all over again.

Only one who has tried working over his head can begin to appreciate the suffering Michelangelo endured. For hours at a time he lay in an uncomfortable position with his head back, the muscles of his neck strained or cramped until he could scarcely straighten it when he came down from the scaffold. For a time he feared that he would lose his sight. The only way he could see to read was by holding a paper above his head and looking up at it. He was not blind to the funny side of the situation, however; it is reported that he wrote a poem describing himself at work, several lines of which are quoted:

My beard turns up to heaven; my nape falls in,
Fixed on my spine: my breast-bone visibly
Grows like a harp: a rich embroidery
Bedews my face from brush-drops thick and thin.

He invented a small bench on wheels, with a wooden support for his neck. At best the work was exhausting and the artist became morose and melancholy. So absorbed was he in his task that he ate irregularly; he did not have the right kind of food; his digestive system became disordered and he suffered from headaches.

Letters from his father and brothers were his only diversion from his work and these were not always pleasant. Michelangelo never married, but lived very economically, sending a large part of his income home to his father and his brothers, who seemed not to appreciate his sacrifices in their behalf. His father advised him against too great economy. "Live discreetly well, and see you have what is needful. Whatever happens, do not expose yourself to physical hardships; for in your profession, if you were once to fall ill (which God forbid), you would be a ruined man."

The time required for the frescoing of the Sistine Chapel is variously estimated. In October, 1512, he wrote to his father:

"I have finished the chapel I was painting. The Pope is very well satisfied." This was a little more than four years after the time of the erection of the scaffolding in May, 1508. Part of this time was necessarily occupied with the drawing of plans for the painting. In midwinter it is likely that the work was suspended because of the danger of freezing the wet plaster. Several times it was necessary for him to go to see the Pope to get money for supplies.

The Pope is said to have been very impatient to have the work completed. On one occasion he climbed up to the scaffolding and Michelangelo led him step by step from plank to plank as he examined the pictures.

"It is impossible to work like this, Buonarroti. . . When do you expect to finish the ceiling if you paint every vein, every muscle?"

"I cannot work differently," replied the artist.

When finally the scaffolding was removed and the Pope came to see the work he exclaimed: "Glory to you, Buonarroti, glory to you and to me, for if I had not stood over you and urged you on, you would never have finished."

A cardinal in the group asked the Pope if he did not think gold should be added to the frescoes. The Pope referred the question to Michelangelo, who replied: "What I have done, I have done. The people I have painted were common people; they did not wear gold."

Visitors came in large numbers to see the chapel. The work was considered the greatest that had ever been done. Even the young Raphael was so inspired by it that his style was transformed.

In the vault Michelangelo had depicted nine scenes from the first chapters of Genesis. Taking a position at the west end and looking up we see, first, God dividing light from darkness; second, the creation of the sun, the moon, and the earth; third, the ocean and its life; fourth, Adam; fifth, Eve coming from Adam's side; sixth, the temptation of Adam and Eve in the Garden of Eden, and their expulsion from Paradise; seventh, Noah's sacrifice upon entering the ark; eighth, the flood; and ninth, the drunkenness of Noah. (Detailed description of these pictures without having copies before the class is useless.)

Below these are twelve gigantic figures of prophets and sibyls introduced as heralds of Christ, the Saviour. Above the windows were scenes setting forth the ancestors of Jesus. In the corners were four pictures symbolical of man's redemption from sin. This brief statement of the subjects of these pictures is made that we may appreciate the artist's knowledge of the Bible and his comprehensive plan for portraying some of its teachings. Some critics have expressed regret, however, that Christ was not represented adequately as the Redeemer and Saviour.

After working on various other projects through a period of years, Michelangelo was called back to the Sistine Chapel by Pope Paul III. In 1534 he began work upon his famous picture "The Last Judgment," "the largest fresco in the world, containing above a hundred figures over life-size." Christ occupies the center of the picture. Mary sits beside him. From all sides the people are passing before Christ to be judged for the deeds done in this life. The picture was finished in 1541.

The last years of Michelangelo's life were devoted to architecture. In 1547, he was appointed chief architect of Saint Peter's. He filled this office as a religious duty, without pay, until the time of his death in 1564. Only the cupola of the present building, for which he left a model, was built in accordance with his plan.

Michelangelo has been called a "Man of Destiny" in the arts. The chief attribute of his work is power. He destroyed the traditional, and created new types. For centuries the forms which he originated dominated architecture and sculpture, and, to a large extent, painting as well. It seems strange that such a man as Michelangelo should write poetry, but the powerful emotions of his nature found an outlet in "some of the most beautiful sonnets in the Italian language." As a philosopher, or thinker, he stood above the other poets of his day.

In conclusion a sonnet paying tribute to sculpture as an art is here quoted:

How can that be, lady, which all men learn
By long experience? Shapes that seem alive,
Wrought in hard mountain marble, will survive
Their maker, whom the years to dust return!
Thus to effect, cause yields. Art hath her turn,
And triumphs over nature. I, who strive with sculpture,
Know this well: her wonders live
In spite of time and death, those tyrants stern.
So I can give long life to both of us
In either way, by color or by stone,
Making the semblance of thy face and mine.
Centuries hence when both are buried,
Thus thy beauty and my sadness shall be shown,
And men shall say, "For her 'twas wise to pine."

—*Sonnets of Michael Angelo.*

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THE STATUE OF MOSES

Michelangelo made this statue to adorn the tomb of Pope Julius II. It originally belonged to a group of symbolic forms.

Moses was the ruler of the Hebrew people for a period of forty years, and the great lawgiver of the ages. He did not wear a crown or carry a scepter. In this statue what symbols has the artist given to identify him? What signs of strength can you discover? Study the expression of the face; note the eye.

An Italian writer of the sixteenth century writes in appreciation: "Worthy of all admiration is the statue of Moses. . . He sits posed in the attitude of a thinker and a sage. . . The face is full of vivid life and spiritual force, fit to inspire both love and terror, as perhaps the man in truth did."

The "Moses" is probably the best known of his work. Copies of it exist in all important galleries; there are casts of it in fifty different museums in America, and pictures of it are numberless.

THE STATUE OF DAVID

The statue of David is a realistic piece of work, illustrating the artist's accurate observation of the figure of youth. David, you recall from the Bible story (1 Sam. 17), was a boy in his teens when he undertook the conquest of Goliath. Critics often call attention to the fact that the head and the hands of the statue were large in proportion to the rest of his figure. Was the sculptor right in his representation? Note that the pose chosen by the sculptor gave him an opportunity to model the strained muscles of the neck; note also the muscles of the raised forearm, the bones of the chest, and the distinction between bone and muscle in the knees. Does this statue illustrate Michelangelo's technical understanding of anatomy?

SEVENTEENTH SESSION

Theme: Creators of Beauty.

Desired Outcome: Awakening interest in statuary as God's gift to man through special talents entrusted to sculptors; acquaintance with masterpieces of sculpture; growing appreciation for beauty of form and expression; a sense of responsibility for the development of one's talents for the sake of bringing pleasure to others; willingness to cooperate in any movement to aid others in knowing and appreciating sculpture.

Biblical Material: Psalm 1; 19:7-14; 119:1-8.

Use biblical material related to any statuary available to the local group for study.

SUGGESTED PROCEDURE

In rural communities pupils may never have seen any piece of sculpture. Pupils in or near cities, especially capitals of states, or county-seat towns, may be able to study some works of sculpture erected as memorials to civic leaders. An excursion should be made, if possible, to the site of any pieces of statuary. Arrangements should be made in advance with someone who is competent to aid the group in appreciating the work. If a visit by the group is impossible, it is quite likely that post-card pictures or descriptive materials can be obtained for the class. Intermediates should be informed of the works of sculpture near-by, so that they will know what to look for when the opportunity to visit comes.

These local memorials likely will have been created by American sculptors of the present time or of recent times. Obviously it is impossible for the author of this course to know what is available for study by your group. It seems wise, therefore, to present in these pages brief studies of the outstanding works of several American sculptors who have been accorded first rank. While pictures are far from satisfactory, they will give the pupils a first acquaintance with the work of these men.

Biographical Studies**AUGUSTUS SAINT GAUDENS (1848-1907)**

Augustus Saint Gaudens has been called "the sculptor who typified American character,"¹ and "an artist of superior imagination."²

His life-story is interesting to intermediates. An immigrant baby, born in Dublin, of an Irish mother and a French father, came to America with his parents when he was only six months old. He grew up in New York City; but New York City eighty years ago was not the big, bustling city that it is today, for Augustus Saint Gaudens tells us in his reminiscences that his first impressions were of the "ecstatic, dreamlike playing and picking of flowers in the twilight among the graves of an old burying-ground just over the fence from the first house I have any vision of, blended with similar ecstatic enjoyment of the red wheels of the locomotive in some journey out of New York." Later the family moved to the Bowery. The father was a maker of fine French shoes, but his business was not very prosperous.

In school Augustus was the type of boy who frequently got into trouble. He has been described as a "combative and morose lad." He drew warlike sketches on his slate in school. Charcoal pictures appeared on fences and walls. In his free time he ran errands and delivered shoes, but when he was thirteen his father announced: "My boy, you must go to work for yourself. What would you like to do?"

"I don't care," the boy answered, "but I should like it if I could do something which would help me to be an artist."

Augustus accordingly was apprenticed to a stone cameo-cutter. He was admitted to the drawing school of the Cooper Institute, which he attended in the evenings after snatching a hasty meal. These were years of hardship because his master was severe and critical. When the boy's apprenticeship ended the cameo-cutter sent for him to return, offering an increase in wages, but he refused the position because of the indignities he had suffered. He found employment with a shell cameo-cutter who was more agreeable to

¹ *Famous Sculptors of America*, by J. Walker McSpadden.

² *American Masters of Sculpture*, by Charles H. Caffin.

work with. Cameo-cutting gave him very fine training in draftsmanship and technique. This second master was so appreciative of his work that when Augustus determined to go to Paris he presented him with a purse containing one hundred francs in gold.

In Paris Augustus Saint Gaudens found work as a cameo-cutter and studied anatomical drawing for nearly a year. His afternoons were spent in cameo-cutting as a means of support; only mornings and evenings were devoted to study, but he won first prize and received notice that he would be admitted to the School of Fine Arts.

Two happy years were spent in study and then he went to Rome. Still working at cameo-cutting, he designed a statue of Hiawatha, his first and only Indian piece. The casting, however, proved so costly that he could not see his way to have it done. He became ill from overwork and worry. A wealthy American traveling in Rome visited his studio, discovered his plight and came to his aid by giving him an order for a cameo and guaranteeing his support until he had finished his "Hiawatha." A commission for a bust also was secured, and the young artist was, at last, launched on a career as sculptor. The statue of Hiawatha was cast, purchased by the governor of New York, and placed in Hilton Park, Saratoga, N. Y.

Augustus Saint Gaudens came home on a visit after an absence of five years, and returned to Europe with a pocket full of commissions. There were busy, happy days ahead as he worked on the marbles and made new friends.

In 1875 he returned to America and established a studio in New York City. The outstanding examples of his work, with their approximate dates as given in the *New International Encyclopædia*, are listed here: (There is no value in reading this list before a group of pupils. It is given here that leaders may discover what pieces, if any, are near enough so that their pupils might visit them, either during the vacation school or at any subsequent time.)

Admiral Farragut (1880), Madison Square, New York City.

Governor Randall (1880), Sailors' Snug Harbor, Staten Island.

Memorials to Doctor Bellows (1885), and Doctor McCosh (1889), at Princeton University, Princeton, N. J.

Deacon Chapin, or *The Puritan* (1887), at Springfield, Mass.

Lincoln (1887), Chicago, Ill.

Garfield Monument (1895), Fairmount Park, Philadelphia, Pa.

Peter Cooper (1897), Cooper Union, New York City.

Robert Gould Shaw Memorial (1884-97), on Boston Common, Boston, Mass.

General Logan, Chicago, Ill.

General Sherman, preceded by Victory, Central Park, Fifth Avenue and Fifty-ninth Street entrance, New York City.

Grief or Silence, the Adams Memorial in Rock Creek Cemetery, Washington, D. C.

Intermediates may be familiar with the portrait of Robert Louis Stevenson in bas-relief by Augustus Saint Gaudens. This is only one of many excellent portraits and plaques by this sculptor.

Augustus Saint Gaudens worked in a careful, painstaking way. Like Michelangelo, he scarcely took time for eating or sleeping, but worked from early morning till late at night, with perhaps an apple for his lunch. When urged to take a vacation he would decline, arguing: "I'm in the midst of my work, in the best of spirits, and in the mood; too much vacation would demoralize me." He was never satisfied with a piece, but would work over the details, and even after the unveiling he asked permission to make some changes in a statue. His request was denied, with the answer, "You could alter it, but you could not improve upon it."

Many honors came to Augustus Saint Gaudens. He was one of the founders of the American Academy of Arts and Letters, and a member of the National Academy of Design. Honorary degrees were granted to him by Harvard and Princeton. Gold medals were awarded to him at Paris, in 1900; at Buffalo, in 1901; and by the National Institute of Arts and Letters. He died in Cornish, N. H., in 1907.

Sculpture Studies

AUGUSTUS SAINT GAUDENS' WORK

Two examples of the work of Augustus Saint Gaudens are presented for study: the statue of Lincoln, and "The Puritan."

The sculptor twice saw Abraham Lincoln. During the Civil War, when Augustus was in his early teens, the President passed

through New York on his way to Washington. He rode through the streets, "a tall and very dark man, seemingly entirely out of proportion in his height with the carriage in which he was driven, bowing to the crowds on each side." Once after that he saw the face of the assassinated President as he lay in state in the City Hall. As one of a long line of sorrowing citizens he passed the bier once, and then went back to the end of the line to look at him again. The impression was indelible, so that twenty years later the sculptor was able to reproduce in bronze a real likeness of this great man.

Study the composition. Why did the sculptor represent Lincoln standing in front of a chair? Note its decoration. What is the symbolism of the chair and what is its purpose with relation to the statue? Study the pose of Lincoln. Note the balance of the figure as the weight rests on the right foot and the left hand grasps the lapel of the coat. Does the forward step of the left foot signify anything?

What of the expression of the face? In what mood is he represented? Does he seem to have arisen from his chair to address a group of people on an important subject? Can you imagine what he is about to say?

Lorado Taft, a sculptor and teacher of the plastic arts, evaluates this statue of Lincoln in these words: "It is the expression of the strange, almost grotesquely plain, yet beautiful face, crowned with tumbled locks, which arrests and holds the gaze. In it is revealed the massive but many-sided personality of Lincoln with a concreteness and a serene adequacy which has discredited all previous attempts. . . Strange, is it not, that this quiet figure which lifts not a hand nor even looks at you, should have within it a power to thrill which is denied the most dramatic works, planned expressly for emotional appeal."

Compare or contrast the statue of Lincoln with that of Deacon Samuel Chapin, commonly called "The Puritan." This is not a real portrait, but rather an idealization of a type of Puritan manhood. Study this figure, noting the vigor and force of the personality portrayed. What would you say of his devotion to truth, his courage to carry out his convictions, and his perseverance in righteousness?

ACTIVITIES

Framing or mounting in books pictures of statues by Augustus Saint Gaudens. In case any of the pupils have seen an example of his work, have them write their impressions of it.

What hymns or poems seem appropriate for use in worship services to be conducted on the day this material is considered by your group?

EIGHTEENTH SESSION

Theme: Creators of Beauty.

Desired Outcome: Acquaintance with masterpieces of sculpture; growing appreciation for beauty of form and expression, a sense of responsibility for the development of one's talents for the sake of bringing pleasure to others; willingness to co-operate in any movement to aid others in knowing and appreciating sculpture.

Biblical Material: Use biblical material related to any statuary available to the local group for study.

SUGGESTED PROCEDURE

(See opening paragraphs under this heading in Seventeenth Session.)

Biographical Study

DANIEL CHESTER FRENCH (1850-1931)

So many artists have been handicapped for want of money for their education that it is interesting to hear of a sculptor who had both opportunity and encouragement from his parents to develop his talents. Daniel Chester French was born in Exeter, N. H. His parents and grandparents for several generations back were New England people.

Daniel's boyhood hobby was collecting and mounting birds. One day, when he was nearly grown, it is reported that he carved a turnip in the likeness of a frog dressed in clothes. When he showed it to his stepmother she suggested: "Daniel, there is your career."

The French family lived in Concord, Mass., at the time, and Daniel's father traveled into the city of Boston with May Alcott, a teacher of drawing and the younger sister of Louisa M. Alcott. They talked of Daniel's interest in art, whereupon Miss Alcott

offered to lend him tools for modeling. When the tools were brought the family gathered around the table to watch Daniel as he modeled a dog's head.

At the time there was no art school in Boston. The only examples of sculpture available for study were a few antique casts. Daniel's first efforts were portraits of members of his family. When he was twenty he made a low-relief portrait of one of his sisters, and took it to Chicago for his older brother. A Chicago woman saw it and gave him an order for a portrait.

When he returned home the citizens of Concord asked him to make a statue commemorating the "shot heard round the world" in the Battle of Concord. "The Minute Man," representing a young farmer with a gun, was the result. Really it was amateur work, as the sculptor had no model and no training to guide him, but it was recognized as a very good production. At the unveiling, on the centennial of the famous skirmish, 1875, a brief speech was made by Ralph Waldo Emerson; a poem was read by James Russell Lowell; George William Curtis was the principal speaker of the occasion. Daniel Chester French was at the time on his way to Florence, where he spent one year in study.

Upon his return to America he made portraits of Mr. Emerson, and also of Mr. Bronson Alcott, both his neighbors in Concord. Through the influence of his father, then secretary of the treasury, and of his brother, director of the Chicago Art Institute, work came to him from various quarters. His next production of note was the statue of John Harvard, unveiled at Cambridge, in 1884. In 1887 he went abroad again for a year of study in Paris. Upon his return he married and established a home and studio in New York.

Mr. French has to his credit many portraits and statues placed all over the United States. Chief among them are:

The Lewis Cass Statue (1888), in the rotunda of the capitol at Washington;

The Gallaudet Monument, also in Washington;

Death and the Sculptor, in relief, for the tomb of the sculptor Martin Milmore, in Forest Hills Cemetery, Boston;

Statue of Starr King (1890), in Golden Gate Park, San Francisco;

Statue of Rufus Choate (1898), at the Boston Court House;

History, and Herodotus, for the Congressional Library in Washington;

With the collaboration of Edward C. Potter, the Equestrian Statue of General Washington (1899), in Fairmount Park, Philadelphia;

Statue of General Washington (1900), in Paris. (A replica was later erected in Washington Park, Chicago);

Gen. Joseph Hooker (1903), State House Grounds, Boston;

George F. Hoar, Worcester, Mass.;

Governor Pilsbury, in Minneapolis;

Commodore Perkins, in Concord, N. H.;

Governor Oglethorpe (1910), in Savannah, Ga.

Lafayette, at Lafayette College, Easton, Pa.;

Abraham Lincoln (1912), in Lincoln, Neb.;

Abraham Lincoln (1920), in Lincoln Memorial, Washington, D. C.

Other noted works are:

A colossal Statue of the Republic, at the Chicago Exposition, in 1893;

The bronze doors of the Boston Public Library;

Alma Mater, Columbia University, New York;

Four groups—Europe, Asia, Africa, and America—in front of the New York Custom House.

Daniel Chester French has been described as a quiet, unassuming man, unspoiled by his success. His long life covered the period of the rise of American sculpture. He died in 1931, at the age of eighty-one. In a remarkable way he kept young because he so thoroughly enjoyed his work. "When I get interested in a subject, I lose all track of time," he confessed. In contrasting his way of working with that of Augustus Saint Gaudens, one day he said: "He actually fought his work, studying it from every angle, worrying with it, puzzling over it. Now I never worked that way, and I used to feel guilty—as though I were having too good a time."¹

The story of the huge statue of Abraham Lincoln in the Lincoln Memorial at Washington is very interesting. Mr. French secured the services of a family of six Italian brothers, sons of Giuseppe Piccirilli, all sculptors, and a remarkable family. These men carved the marble blocks, two hundred and seventy tons of them, which compose the figure of Lincoln, twenty-two feet high when seated.

¹ *Famous Sculptors of America*, by J. Walter McSpadden.

Mr. French first made a small working model of Lincoln about three feet high. Then he made a plaster model of the head alone about four feet high. From accurate measurements of these models the various blocks of marble were prepared by the Italian brothers and fitted together so perfectly that the statue seems to be made from one huge block.

(Where study is being made from pictures the two statues of Lincoln by Augustus Saint Gaudens and Daniel Chester French may be compared and contrasted.)

Discussion

Refer again to Miss Keller's article, "Three Days to See." If possible, have pupils report what she said about sculpture. Does not her knowledge of and appreciation for sculpture put to shame many of us who have eyes to see?

"I know well through my hands the sculptured gods and goddesses of the ancient Nile-land. I have felt copies of Parthenon friezes; . . . Apollos and Venuses and the Winged Victory of Samothrace are friends of my finger-tips. . . .

"My hands have lingered upon the living marble of Roman sculpture as well as that of later generations. I have passed my hands over a plaster cast of Michelangelo's inspiring and heroic Moses; I have sensed the power of Rodin. . . . These arts which can be touched have meaning for me, but even they were meant to be seen rather than felt, and I can only guess at the beauty which remains hidden from me."—(*Copyright, Atlantic Monthly. Used by permission.*)

How may we come to appreciate more fully any sculpture available to us for study? How may we help others to appreciate sculpture?

ACTIVITIES

Mounting in books or framing pictures of any statues by Daniel Chester French, or by any other sculptor whose works are available for study.

Practice in carving soap or wood.

Lorado Taft recommends experimentation with carving as one of the best means of learning to appreciate good sculpture. "You

may find that you have a knack for modeling and you have opened up a whole world of joyous adventure." If you discover that you cannot do it, "You will have learned something—how difficult it is, and much more!"

Articles on soap-carving are sometimes found in denominational magazines. The Proctor & Gamble Company, makers of Ivory Soap, will send free leaflets containing instructions for soap-carving.

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- See also magazine articles on modern sculptors and their works listed in the *Reader's Guide to Periodical Literature* under the names of the artists. These are a few of the most helpful:
- "Dallin, Sculptor of Indians," by E. Waldo Long, *World's Work*, Vol. 54, September, 1927. Pictures of best-known statues and articles of interest to intermediates.
- "D. C. French, Sculptor of the Spirit of America." By W. Tittle. *World's Work*. Vol. 56, July, 1928.
- "Six Brothers with but a Single Goal: Piccirilli Brothers." By D. Wilson. *American Magazine*, Vol. 109, February, 1930. (Picture and story of the six Italian brothers, all sculptors, who did all the work on the Lincoln Memorial Statue in Washington, designed by Daniel Chester French.)
- "Making a Great Statue," by W. M. Berger, *Scribner's Magazine*, October, 1919.
- "Lorado Taft, Sculptor," by Ethel L. Coe, *St. Nicholas*, Vol. 57, March, 1930.

"Wonderful Thing Happened to this Boy," *American Magazine*, Vol. 93, April, 1922.

"Beauty in American Life," by Lorado Taft, *National Education Association*, 1929. An address delivered at the annual meeting of the National Education Association in Atlanta, Ga.

"Saint Gaudens: Man and Artist," by Homer Saint Gaudens, *Mentor*, Vol. 15, June, 1927.

"Saint Gaudens' Field of Art," by R. Cortissoz, *Scribner's Magazine*, Vol. 82, November, 1927.

Trace any other names of interest to the class in the same way.

PICTURES OF SCULPTURE

Art Extension Press, Inc., Westport, Conn.: 3 x 4 inches, one cent each; 8 x 10 inches, 35 cents. Arttext Guides giving information about the subject, two cents each.

- 500. Dallin—Appeal to Great Spirit.
- 501. St. Gaudens—Lincoln.
- 502. French—Minute Man.
- 503. Dallin—The Protest.
- 504. St. Gaudens—The Puritan.
- 506. Crunelle—Sakakawea.
- 507. Taft—Black Hawk.
- 508. Fraser—End of Trail.
- 514. Michelangelo—Moses.
- 515. French—Reading Blacksmith.
- 518. French—The Christian Student.
- 519. Baker—The Pioneer Woman.

Parker Publishing Company, Taylorville, Ill.: Eight-page leaflets with picture at two cents each, on the following subjects:

- David, by Michelangelo.
- Moses, by Michelangelo.
- Lincoln, by Saint Gaudens.
- The Puritan, by Saint Gaudens.
- The Black Hawk Statue, by Lorado Taft.
- The Pioneer, by Borglum, and The End of the Trail, by Fraser, one leaflet.

V

IN ARCHITECTURE

INTRODUCTION

Ah, to build, to build!
That is the noblest art of all the arts.
Painting and sculpture are but images,
Are merely shadows cast by outward things
On stone or canvas, having in themselves
No separate existence. Architecture,
Existing in itself, and not in seeming
A something it is not, surpasses them
As substance shadow.

—From "*Michael Angelo*," by Longfellow.

"A building is not merely a sight, it is an experience; and one who knows architecture only by photographs does not know it at all," says Lewis Mumford, in his little book on *Architecture*. Since a true appreciation for architecture is an experience, obviously to visit the best examples available is the preferable way to proceed with this course.

Advance planning insures a more successful study. Before launching this unit make a careful survey of the architectural resources of the community available to the pupils. Try to discover some special project of interest to the pupils such as the construction of a new church, court-house, library, museum, school building, or skyscraper. What buildings, new or old, may be visited by the group? In case there are many buildings worthy of study, which should be selected as outstanding examples of certain types of architecture to be visited on one trip for the sake of comparison or contrast? Are there some subjects which it would be advantageous to consider in class before visiting the buildings under consideration? How can these subjects best be introduced? If the buildings to be studied are in the immediate neighborhood of the school, it may be that the pupils will not seem

interested in them at first. Girls and boys of junior high school age often think they know all about a subject when their acquaintance really is only superficial. Some method of arousing their curiosity, therefore, will have to be devised. Leaders with "seeing eyes" will discover interesting features which may be brought to the attention of the pupils.

Lectures presenting facts about architecture that are not related to anything the pupils are likely to see or to experience will be meaningless. It is better to introduce the subject with concrete illustrations of architectural styles. Formulate a few leading questions to guide the class discussions so as to bring out the points desired. Since the architectural styles available to the groups who will use this course are so varied, only sample procedures can be given.

For many pupils actual experience with good architecture may be very limited. In some schools the group will have to use pictures, even though this is not the ideal procedure. Leaders in isolated rural districts, or in industrial centers where excursions to good examples of architecture are impossible, will find rich resources in the catalogues of the various publishers of pictures. Rotogravure sections of leading newspapers often contain attractive pictures of public buildings. Through general reading and through illustrations in public school text-books in geography and history, pupils will have some acquaintance with such buildings as their national and state capitols, museums, public libraries, and other noted examples of good architecture.

The amount of art instruction pupils will have received in their public schools varies greatly in different localities. While vacation church school leaders are concerned only incidentally with the history of architecture and its technical details, it would be advisable first of all to find out how much the pupils know about architecture and to build upon that knowledge.

NINETEENTH SESSION

Theme: Creators of Beauty.

Desired Outcome: Awakening interest in architecture as a part of God's program for a beautiful world; development of some practical standards for the evaluation and interpretation of buildings; cultivation of appreciation for the best architecture of one's city (or county), state, nation, and of the world.

Biblical Material:

Early Hebrew worship. Genesis 8:20; 12:7,8; 13:18; 28:18; 35:1; Joshua 4.

The Hebrew people build for the Egyptians. Exodus 1:11-14; 5:6-19.

David plans a temple for the Hebrew people. 2 Samuel 7; 1 Chronicles 28 and 29.

SUGGESTED PROCEDURE

Plan 1. A visit to the best available example of architecture with examination of interesting features of its style and discussion thereof. If the aid of an architect can be enlisted, or of some person who is competent to furnish information, the interest of the group may be stimulated.

Plan 2. Discussion in preparation for visit to buildings, or examination of pictures. Encourage the pupils to describe buildings which they consider beautiful.

What is architecture? (Get the pupils' ideas before giving any definitions.) Perhaps their thoughts may be crystallized in some such statements as the following: Architecture, strictly speaking, is building raised by certain qualities of beauty to the rank of art. In its widest sense architecture includes any kind of building. Since we all live in houses, and conduct our schools in churches or buildings of some kind, we may begin with the architecture nearest at hand.

PRINCIPLES OF GOOD ARCHITECTURE

Such questions as these may aid the pupils in describing their experiences or analyzing their feelings in regard to a particular edifice they are studying: What is the purpose of the building? (Church, school, bank, court-house, library, or residence.) Does it seem suited to its purpose? If it is a church does it look like a place of worship, or a place of business, or a schoolhouse? Give reasons for your answer.

If the building is one you are able to visit, how are you impressed with its interior? Is the space adequate and suited to its purpose? "Many a costly library," says Philip N. Youtz, "will accommodate only a few books and readers because the architect had a training only in artistic design and knew little else." Lead to the conclusion that one of the requisites of good architecture is fitness for its purpose. (Write on a blackboard, if possible.)

Can you name other characteristics of good architecture? (Encourage the pupils to talk freely about the particular building under consideration. If necessary to stimulate discussion, raise questions as to materials and methods of construction.) Would you consider an igloo, a wigwam, or a sod house good architecture? Why, or why not?

In "The Builders" the poet gives a hint as to a quality of good architecture:

In the elder days of Art
Builders wrought with greatest care
Each minute and unseen part;
For the gods see everywhere.

—*Henry Wadsworth Longfellow.*

Guide the thought to durability and strength as essential to good architecture, and apply this test to the specimen studied by the group.

What is the relation of the building to its surroundings? Consider such factors as material, style and location. Is the space allotted to it adequate for its style, or does the building seem crowded by others? What is the total effect of the structure.

and its immediate environment upon you, or how do you feel when you look at it? What adjectives describe it as it impresses you? Is it pleasing, well-proportioned, dignified, stately, majestic? If possible, lead to the idea of beauty as a third requisite of good architecture.

Summarize the points brought out in your discussion, emphasizing the essential characteristics of good architecture: fitness, durability or strength, and beauty.

Proceed in the same way to analyze the beauty of the building you are studying. What is there about it that makes it beautiful? Through discussion lead the pupils to see that beauty results from such things as suitable materials, correct proportions, harmonious colors, appropriate style and becoming decoration. If possible apply these tests to buildings in your community with which the pupils are familiar (or to pictures of buildings).

STYLES OF ARCHITECTURE

Can you identify the architectural styles of any buildings in your community (or of pictures of buildings)?

Architecture is one of the oldest forms of art. It is very closely related to the lives of the people who create it. Can you think of some things that influence architecture, or help to determine its styles? (Encourage the pupils to talk. If necessary to stimulate discussion, raise some questions about the prevailing styles of architecture in your part of the country. Take, for example, the building materials: in some sections frame buildings predominate, in others brick, stone, or concrete are most common. Lead to some such conclusion as this: Styles of architecture are largely determined by climate, available building materials, and the religious and social customs of the people.)

Knowledge of the origin of certain notable architectural styles will help us to interpret and appreciate good buildings.

Begin your discussion with some outstanding features of a particular building. Perhaps your court-house, museum, library, or church is decorated with columns. Do you know the origin of columns, and can you identify different "orders" or kinds of columns? Encourage close observation of details. Some pupils may enjoy making sketches of the columns.

HISTORY OF THE COLUMN

The Egyptians probably were the first to use columns, but we seldom think of the Egyptians in connection with columns, because they used them inside their buildings. Egyptian temples were surrounded by high walls. Within was a court from which a hall lined with columns led to an inner sanctuary. Heavy stone slabs were laid across to form the roof. Mysterious and sacred rites were performed in dark chambers by the priests and perhaps by royal persons, but the common people never entered the Egyptian temples. Sun-baked bricks were the chief building materials. Slave labor by men captured in war accounts for the great building projects of Egypt. How the Hebrews toiled for a tyrannical Pharaoh is a familiar story to us in connection with the life of Moses (Exod. 1:11-14; 5:6-19).

The ancient Greeks may have come in contact with Egyptian architecture. They used the idea of columns to support horizontal slabs of stone or marble, but they put their columns on the outside of their buildings. The Greeks loved beauty; therefore they erected beautiful temples for their gods and goddesses. These temples usually were rectangular buildings surrounded by single or double rows of columns, erected on a hilltop where the people could see them and worship from afar.

Three different "orders" or kinds of columns have been distinguished: Doric, Ionic, and Corinthian. A heavy, fluted column with no base and a plain square capital called an abacus is a Doric column. (For an example see pictures of the Parthenon.) A more slender, fluted column, with a base and a capital in the form of a scroll, is an Ionic column. (The Acropolis at Athens furnishes an example.) The Corinthian column is still more slender, fluted, and decorated at the top with acanthus leaves. (Acanthus is a kind of thistle.)

If no books on architecture are available, illustrations of these columns may be found in encyclopedias and dictionaries, even in desk and school editions of the *Standard Dictionary*.

The Romans also used columns, modified somewhat from the Greek forms. Plain (that is, unfluted) heavy columns, with a square capital like the Doric and a simple base, were used fre-

quently by the Romans in porticos. This style is often called the Roman Doric, and sometimes the Tuscan order. The Romans also combined various features of the several orders of columns into what is known as the Composite order.

If examples of several different orders of columns are available in local buildings (or in pictures of buildings), compare these columns for effect. Various questions may be raised, for example: What is the effect of fluting? Which orders are more graceful? Which give an impression of strength? What is the general effect of the columns you find? Do they seem appropriate for the general style of architecture and the kind of building material used?

The Greek temples were built of marble, plenty of which was available in Greece. They had doors but no windows. Dignity, stateliness, grace, and beauty characterized these buildings.

Are columns in keeping with the purpose of a bank building, for instance, in a narrow down-town street? Are they appropriate for a brick schoolhouse or church, especially when the walls of the structure are cut up with numerous small windows? In what surroundings do Greek or Roman columns seem fitting?

Are Americans justified in borrowing architectural features from people of other races or countries? If so, under what conditions should these foreign styles of architecture be used?

THE ARCH

Have you discovered arches in the buildings you are studying? Are they used for support, or decoration, or both?

What is the history of the arch? Have you found an arch in any pictures of Greek temples?

Arches are characteristic of Roman architecture, but they are not found in Greek buildings. The Etruscans, inhabitants of Italy before the Romans, probably discovered that segments of wedge-shaped stones could be so placed that they would support one another over an opening. The Romans adopted and made extensive use of this principle in constructing aqueducts, sewers, bridges, theaters and other public buildings; they also erected triumphal arches to commemorate their military victories. The ruins of the Colosseum is one of the best-known examples of Roman architecture showing the use of arches.

Assignment

Refer again to the fact that styles of architecture are closely related to the social customs and religious beliefs of the people. Suggest for investigation some such topic as this: "The Influence of Religion on Architecture." Note that the best examples of ancient architecture that have come down to us are usually connected with the religion of the people. This fact opens the way for a study of the architecture of the Bible.

Bible Study Period

The altars of the Old Testament, probably at first crude piles of stones: Genesis 8:20; 12:7,8; 13:18; 28:18; 35:1.

The memorial at Gilgal: Joshua 4.

David plans a Temple for the worship of God: 2 Samuel 7; 1 Chronicles 28 and 29.

ACTIVITIES

Study of architectural styles of the community. Finding information about architecture in books, encyclopedias and magazines. Securing pictures of the best available specimens of architecture. Identifying styles of architecture, or of architectural features of the buildings represented in the pictures.

Framing pictures of buildings, or mounting them on posters, or in scrap-books where facts about the architectural style may be recorded.

The discovery of materials suitable for worship services in connection with the study of architecture and the planning of worship services.

If possible find a copy of William Cullen Bryant's "Forest Hymn," beginning:

The groves were God's first temples. Ere man learned
To hew the shaft, and lay the architrave,
And spread the roof above them—ere he framed
The lofty vault, to gather and roll back
The sound of anthems; in the darkling wood,
Amidst the cool and silence, he knelt down,
And offered to the Mightiest solemn thanks
And supplication.

Look through hymn-books for the hymns appropriate for use with this subject. Some which may be available are:

“The Lord Is in His Holy Temple.” (An opening chant used with several different tunes.)

Hymns about the church usually refer to the spiritual union of believers rather than the church edifice. With this explanation we may include such hymns as:

“I Love Thy Kingdom, Lord” (Tune, Saint Thomas, by George Frederick Handel).

The second stanza is omitted from some hymn-books:

I love thy church, O God;
Her walls before thee stand,
Dear as the apple of thine eye,
And graven on thy hand.

TWENTIETH SESSION

Theme: Creations of Beauty.

Desired Outcome: Awakening interest in beautiful buildings as a part of God's program for a beautiful world; development of some practical standards for the evaluation and interpretation of buildings; appreciation for the best architecture of one's city (or county), state, nation, and of the world; special study of church houses as places of worship that do honor to God.

Biblical Material: Any passages of Scripture that are related to the studies undertaken by the local group. For example, in experimental use of this material the girls had copied references on peace which were inscribed in a "Liberty Memorial" building. The verses were: Deuteronomy 4:9; Isaiah 52:7; 11:4; Psalm 127:1.

Other references on the subject of peace and war: James 4:1-3; Luke 2:14; 6:27-35; Eph. 2:13, 14; Phil. 2:5; James 3:13-18; 1 Tim. 2:1-6; Romans 12:18; 14:19; Psalm 46, especially verses 8 and 9; Isaiah 2:1-4; 9:6, 7; 11:1-9.

SUGGESTED PROCEDURE

Plan 1. If pupils come to school with their minds full of some architectural subjects which they have been investigating, or bringing some pictures they have discovered which throw light on the architectural style of a building the class has been studying, launch the discussion with these reports and pictures. The leader, too, may have made some discoveries, or have some pictures to present.

Perhaps the group has made an expedition to see outstanding examples of certain architectural styles. Some unexpected remark of a girl or boy may precipitate a discussion, or lead to a special study.

For instance, during experimental use of this material the intermediate department of the vacation school was taken on a tour

of a midwestern city to see several of the important public buildings and churches. A visit was paid to the "Liberty Memorial." In a museum, which is connected with the Memorial, are displayed pictures, charts, mementoes, and relics of the World War.

The group examined the great bronze doors engraved with symbols appropriate to the subject of peace. Above these doors, in decorative bronze letters on a silvery background, several passages of Scripture were engraved. The girls voluntarily made a note of these Bible references to take back to the school. In a glass case attention was attracted to some interesting relics consisting of three fragments supposed to be from the Rheims Cathedral in France, namely, a small piece of leaded stained-glass picked from a pile of debris directly under the large rose window in the front of the Cathedral, a strip of iron window-frame, and a fragment of stone pilaster.

The next morning the session opened with a discussion of the trip. The boys wanted to talk about the machine-guns they had seen in the basement of the museum, and their interest could scarcely be diverted from the subject. In an effort to lessen their evident admiration for these guns the leader directed the conversation to the destruction caused by war. The Bible passages inscribed in the museum, which the girls had noted, were looked up and read in class. Since Rheims Cathedral has been a popular subject for artists and photographers, it was easy to find in a Woolworth store a good-sized picture of it, attractively framed. This picture was hung upon the walls of the library at the Christian center where the intermediates were holding their vacation church school sessions.

A book secured from a public library furnished interesting information about this historic church in Rheims in which all but one of the kings of France were crowned. It was considered the most beautiful of French cathedrals.

After the bombardments which destroyed the cathedral during the World War the aged sacristan and his assistants gathered up precious fragments of glass from the windows. From this glass small roses in eight windows have been restored. The church is now being rebuilt.

In addition to the destruction of valuable property the group witnessed an effect of war on human personality. One of the guards on duty at the Liberty Memorial had suffered shell-shock during the war. His face was pleasing, his eyes were clear and blue, but the constant trembling of his head bore evidence to the fact that war had wrecked a fine constitution.

Bible References on Peace and War.

Verses inscribed in the Liberty Memorial Museum were: Deuteronomy 4:9; Isaiah 52:7; 11:4; Psalm 127:1.

See also James 4:1-3; Luke 2:14; 6:27-35; Eph. 2:13, 14; Phil. 2:5; James 3:13-18; 1 Timothy 2:1-6; Romans 12:18; 14:19; Psalm 46, especially verses 8 and 9; Isaiah 2:1-4; 9:6, 7; 11:1-9.

Plan 2. In the absence of a specific interest or incident such as the one just described, the group could continue to trace the history of special architectural styles found in their community.

THE DOME

You may have found a building (or a picture of a building) with a dome. Do you know who invented the dome?

The Pantheon, a building erected in Rome early in the second century A. D. in honor of all the gods, is a circular building, covered with a cupola or cup-shaped roof. It is one of the earliest Roman buildings in solid mortar-masonry. The very thick walls consisted of small stones laid in strong mortar and faced on both sides with brick. The roof is of "extremely massive vaulting of the same materials."

The Romans, in the early Christian centuries, developed a system of vaulting and improved the construction of roofs of wood and metal so that "halls fifty, sixty, even eighty feet wide, could be built with roofs of effective and beautiful form high above the floor."

Architects through the centuries modified and adapted Roman styles. We recognize two types of architecture which developed from the Roman: the Byzantine in eastern Europe, and the Romanesque in western Europe.

The Byzantine style takes its name from Byzantium, later called Constantinople by the Emperor Constantine. Byzantine architecture was influenced by styles of Eastern nations, that is, people of Asia Minor. Brick was the chief building material. Some prominent characteristics are: round arches springing from short columns with basket-shaped capitals elaborately carved; a large round dome. For examples see pictures of the Mosque of Saint Sophia in Constantinople and Saint Mark's in Venice.

In American cities the influence of the Byzantine style of architecture may be recognized especially in Greek Orthodox and Russian churches, which usually carry large round domes like inverted bowls.

If pupils have an opportunity to visit a church with a dome, discuss the effect of the dome. In other words, how do you feel with a high vault overhead?

The Romanesque style differs from the Byzantine style in having a vaulted roof instead of a dome. The columns and their capitals were similar to the Roman, though somewhat more ornate. The central part of the church between the columns was called the nave. There were side aisles. Romanesque churches, like the Byzantine, were built of brick. At first the heavy tile roofs were supported by timber trusses, but later masonry vaults were used. This led to the discovery of the principle used in Gothic construction, namely rib-vaulting.

THE GOTHIC STYLE

Gothic architecture takes its name from the Goths of Germany. Several modifications of the Roman style resulted from the use of rib-vaulting. Since numbers of ribs could not spring from one column, a number of tall slender columns were clustered. In rows of arches, the pressure of each one was neutralized by its neighbor, but what would support the arch at the end? The buttress, a heavy mass of masonry placed against the outside wall of the church, opposite each arch, was devised to take care of this problem. (Illustrations of buttresses and flying buttresses can be found in encyclopedias and dictionaries as well as in books on architecture.)

Note the tall, pointed arches of the windows and doors of a Gothic church.

The story of the building of the famous Gothic cathedrals of Europe is very interesting. Perhaps the girls and boys can secure from their libraries books telling about some of these historic churches which it required many years to build.

The building of Rheims Cathedral required fifty years; Chartres, sixty-six years; and Amiens, sixty-eight years.

The Cathedral of Saint John the Divine, now being built in New York City, will be the finest example of Gothic architecture in America. It was begun more than fifty years ago and is still unfinished.

ACTIVITIES

Sometimes Gothic characteristics may be discovered even in small churches. Pupils should be encouraged to read articles and study pictures about some of the historic cathedrals, noting prominent characteristics, and then to look for examples of Gothic treatment in churches and other buildings of their community.

Stories of the building of the great cathedrals, the labor invested, and the beauty created for these houses of worship furnish a background for discussions as to whether Americans as a rule pay as much attention as they might to making their churches beautiful and keeping them so. The study should motivate the investment of time and effort, and perhaps money, to make the local churches more beautiful and attractive.

Continue the search for worship materials and the preparation of an appropriate worship program to be held, if possible, in the main auditorium of the church.

Assignment

Pupils may be asked to read in advance the Scripture references suggested at the beginning of the next session, describing the building of Solomon's Temple.

The subject of stained-glass windows would be interesting for investigation.

Perhaps it will be possible for the class to visit an artist's studio where stained-glass windows are being designed or manufactured.

PICTURES AVAILABLE

Brown's Famous Pictures:

954. Pantheon in Rome, two-cent size.

Gothic Cathedrals:

148. Notre Dame, two-cent size.
1048. Nave, two-cent size.
916. Portals of Chartres, two-cent size.
982. Amiens, two-cent size.

Perry Pictures:

1774. Pantheon in Rome, one- and two-cent sizes.

Gothic Cathedrals:

1545. Notre Dame, one- and two-cent sizes.
1546. Façade, two-cent size.
1547. Nave, two-cent size.
1576. Amiens, one- and two-cent sizes.
1580. Rheims, two-cent size.
1581. Statues, two-cent size.
1582. Nave and Choir, two-cent size.

TWENTY-FIRST SESSION

Theme: Creations of Beauty.

Desired Outcome: Awakening interest in beautiful buildings as a part of God's program for a beautiful world; development of some practical standards for the evaluation and interpretation of buildings; appreciation for the best architecture of one's city (or county), state, nation, and of the world; special study of churches as places of worship that do honor to God; consideration of ways in which intermediates may help to beautify church buildings or church environment.

Biblical Material:

Solomon's Temple, 1 Kings, chapters 5 to 9; 2 Chronicles, chapters 2 to 6.

Where repairs are needed on the local church the group may consider: Josiah, 2 Kings 22 and 23; Joash, 2 Chronicles 24.

See also Hebrews 10:25; Psalms 27, 84, and 122.

NOTE. Some groups may prefer to launch the unit on architecture with the study of Solomon's Temple. Where the interest of the pupil warrants, this may be done. In many instances it is likely that the attention of the pupils may be attracted first to local buildings and led back to ancient architecture.

SUGGESTED PROCEDURE

Plan 1. Report on Bible reading about Solomon's Temple, bringing out these points:

The preparation of materials, choice timber and stone;

The choosing of workmen;

The decorative work, carving and gold; pillars and capitals of brass;

The furnishings;

The dedication service.

Present pictures of Solomon's Temple, and diagrams of its plans.

Plan 2. Continue with study of local architecture, proceeding to other styles.

If the group has followed this study nearly as outlined, a definite progression may have been noted in the changes of style. In the fifteenth century there came the Renaissance. This word is French, meaning a "new birth," or a "revival." What is it that was revived?

Possibly some girls or boys in the group may be able to explain briefly about the Renaissance from their public school courses in general history.

The revival of interest in Greek and Roman civilization included a return to Greek and Roman styles of architecture, modified more or less in different countries of Europe. It is impossible in this course to trace the development of Renaissance styles in the several European countries. The architects of the time used their utmost ingenuity in the various combinations of columns, arches, domes, and vaults, and the invention of new types of ornament, such as moldings, cornices, panels, brackets, and decorative plaster, called fresco. This frescoing was done with special mineral pigments which blended with the plaster while it was still wet. When the plaster hardened the painting was an actual part of it, and could never flake off. This process required experience and great artistic ability. There are few men today who are capable of doing this kind of work.

The influence of Renaissance styles may be traced in America today, especially in public buildings, but also in churches and residences. The city of Washington, D. C., probably furnishes the best illustrations for discussion in this course, for pictures of notable buildings in Washington may be easily found in public school text-books and encyclopedias, or they may be secured from picture companies with very little expense. (These pictures may furnish a basis for comparison in identifying styles of local buildings.)

All the earlier and some of the later official buildings in Washington, D. C., have been erected in Roman or Greek style, or in a blending of the two. These give to the whole city an air of dignified splendor. The wide streets and parks show to the best advantage the beauty of the buildings.

The Library of Congress is in Renaissance style and is remarkable for the elaborate richness of its interior decorations by noted American artists.

The Treasury Building, a magnificent structure of granite, is of the Greek Ionic order.

The Patent Office is a massive and dignified Greek Doric building.

The Lincoln Monument is a noble Greek Doric hall.

The most conspicuous building is the Capitol, whose white dome dominates the view in every direction. It is decorated with pilasters and columns of the Corinthian order, and is probably the most stately of all legislative palaces.

See "The Capitol, Wonder Building of the World," by Gilbert Grosvenor. With seventeen illustrations. *National Geographic Magazine*, June, 1923.

Two numbers of the *National Geographic Magazine* have been devoted entirely to Washington scenery and architecture. They are Vol. XLIII, June, 1923, and Vol. LX, November, 1931.

AMERICAN COLONIAL ARCHITECTURE

Several varieties of Colonial architecture are recognized, all modifications of the architectural styles prevalent in the part of Europe from which the immigrants came.

Early New England houses show definite English traits, such as overhanging second stories (illustrated by the House of Seven Gables, built in 1669), pointed roofs, rows of small casements with diamond-shaped panes, and what is known as half-timber construction, though this timber is often concealed behind clapboarding. Great stone chimneys rise through the center of the roof, providing for several fireplaces in different rooms. Well-to-do citizens built large square houses, with porticos of Greek columns; the smaller houses had simple Doric porches and Greek cornices.

Dutch settlers in New York and Northern New Jersey built farmhouses often with gambrel roofs and wide eaves. Brick, stone or wood comprised the building materials. Dutch doors were cut horizontally in separate halves.

In Pennsylvania the architecture, especially near Philadelphia, was influenced by English and Welsh styles. Stone was plentiful; therefore, solid rectangular buildings with thick stone walls are characteristic types.

In Delaware, Maryland, and Virginia, brick was the most common building material. Brick-making was one of the first industries of these states. The mansions of Virginia, now called Southern Colonial style, have tall Greek porticos reaching through the second story.

The Spanish Mission type, found in the South and Southwest, may be recognized by low, spreading roofs and "galleries" or porches with wooden railings and slender wooden posts.

PICTURES AVAILABLE

Pictures of homes and public buildings illustrating the various styles mentioned in this session may be secured as follows:

ART EXTENSION PRESS (One-cent size)

- 601. Capitol at Washington.
- 602. Independence Hall, Philadelphia.
- 606. Lincoln Memorial.
- 607. Mount Vernon.
- 608. The Lee Mansion (Southern Colonial).

BROWN'S FAMOUS PICTURES (Two-cent size)

- 40. Old South Meeting House, Boston.
- 41. Old State House, Boston.
- 42. Faneuil Hall, Boston.
- 52. Christ Church, Boston.
- 118. Public Library, Boston.
- 119. Trinity Church, Boston.
- 459. The Wayside Inn, Sudbury, Mass.
- 1910. First Parish Church, Concord.
- 141. House of Seven Gables, Salem, Mass.
- 1206. Custom House, Salem, Mass.
- 144. Independence Hall, Philadelphia.
- 1777. Independence Hall (rear view), Philadelphia.
- 1771. Congressional Library.

PERRY PICTURES (One- and two-cent sizes)

- 1344. Alden House, Duxbury.
- 1345. Standish House, Duxbury.
- 1357. Christ Church (Old North Church), Boston.
- 1376. Faneuil Hall, Boston.
- 1377. Old South Church, Boston.
- 1378. Old State House, Boston.
- 1389B. Independence Hall, Philadelphia.
- 1399T. Old Mission, Santa Barbara, Calif.
- 1409. Mount Vernon.
- 1410. Capitol, Washington.
- 1411. White House.
- 1411B. Congressional Library, two-cent size only.

WILDE'S BIBLE PICTURES (One-and-one-half-cent size)

- 384. Solomon's Temple, photographed from Schick's Model.
- 736. The Dedication of Solomon's Temple.

NOTE. It is not likely that any group will try to cover all the material outlined for this session. A wide variety has been presented to accommodate schools in various parts of the country. In the more recently settled states the pupils will not come in contact with any very old buildings, but they may find reproductions of earlier styles.

For Discussion

Encourage free and frank discussion of examples of the several styles of architecture which may be found in your community, applying the tests suggested at the beginning of this study, answering such questions as:

Do you like it? Why? What is there about it that is beautiful? Does it seem appropriate for its surroundings? Why, or why not? Is it fitted for its purpose?

MODERN ARCHITECTURE

"Today America is, above all others, the building nation," Charles L. Barstow declares. A distinct type of architecture has been developed in American cities through the use of structural steel. Schools located in or near large cities may have an oppor-

tunity to watch the fascinating process of preparing the foundation and erecting the steel framework for a modern skyscraper.

While the steel framework solved many problems of supporting tremendous weights without the aid of such devices as buttresses, the first tall buildings were planned very nearly according to styles of the Romans. Architects today, however, have invented styles better adapted to the purposes of these buildings, admitting a maximum of sunlight and air to offices and apartments. (Pictures in current periodicals should be used to illustrate the latest styles where pupils have no opportunity to study actual skyscrapers.)

In the latest steel and concrete towers the walls are set back as the buildings climb upward. Do you know the reason for this? It was discovered in New York City that streets were in danger of becoming dark cañons unless some way was found to prevent it. Ordinances were passed requiring that buildings diminish according to certain ratios as they mount upward. Architects, therefore, invented a pleasing, tower-like effect. Since details of decoration obviously were lost on these lofty towers, plain surfaces were used, and these seem to enhance the dignity of profile. In some recent buildings the window glass, in thin metal frames, is set even with the outer wall to avoid the shadows which otherwise would break the upward sweep of the lines of the tower. Silver aluminum plates fill the spaces between the windows. The effect of such a building is entirely different from anything that has been found in Europe.

These new styles of architecture are being used, not only for office buildings, but occasionally for such institutions as schools and churches.

The following picture may be secured from the Art Extension Press:

613. Cathedral of Learning. Pittsburgh University, one-cent size and 35-cent size.

During experimental use of this material the pupils were taken on a tour of a recently constructed telephone building thirty-two stories high. We ascended twenty-eight stories in an express elevator, and then climbed four flights of steps to the roof. The

stability, strength, simplicity and beauty of the structure were noted. In the lobby a tablet was discovered, honoring the architects who had designed a worthy and enduring work of art.

For Discussion

Opinions differ widely in regard to new styles of architecture. What one person considers beautiful another calls hideous. Through unprejudiced discussion each style may be seen in its best light, that the pupils may find some beauty in every type. Remember always that purpose and environment are important considerations in judging any piece of architecture.

Some Practical Problems

It would be interesting to investigate: To what extent are people influenced by the architecture of the community in which they live, or by the buildings in which they carry on their work? Would living in cramped quarters, or small rooms with low ceilings, in buildings crowded together on narrow streets, have a smothering effect on character? Do houses all built alike stifle the originality of the inhabitants? Is there a relationship between housing and crime?

If you could choose your own dwelling, where would you live? What kind of a house would you build? Why?

ADDITIONAL SUGGESTIONS

Any group might profitably spend some time opening up the subject of interior decoration and furnishings, dealing with such subjects as color schemes, tones which are stimulating, and tones which are quiet and restful; arrangement of furniture for maximum comfort, utility and beauty.

In a book called *Art in Every-Day Life*, by Harriet Goldstein and Vetta Goldstein (published by Macmillan Company), pictures are shown of a room with certain pieces of furniture arranged, first, in such a way that lines clash, resulting in a "cluttered-up" appearance; again, the same room is shown with the same furnishings arranged in an entirely different way, so that a quiet, restful impression is created.

Is it not true that colors that clash, and furniture that is antag-

onistic have their effect on the subconscious minds of the people who use the rooms?

Such a question opens up to the resourceful leader possibilities for vocational guidance of pupils who seem interested in interior decoration and furnishing. It also suggests discussions of the subject of home-making and home-keeping.

Encourage thoughtful study of the room in which the department is meeting; of the pupils' own rooms at home. Set the girls and boys to observing homes, offices, and stores, so that when they come to have homes of their own, or to carry on business in the future, they will plan for worthy surroundings.

Story

THE SINGING TOWER OF FLORIDA

Do you recall the commission of Edward Bok's grandmother to the children gathered around her in their home on the far away "Island of Nightingales"?

"As you go out into the world, I want each of you to take with you the spirit of your father's work, and each, in your own way and place, to do the thing he has done: Make you the world a bit more beautiful and better because you have been in it."

Edward Bok found many ways of making the world more beautiful and better, but he felt such a debt of gratitude to America and Americans for the opportunities which had come to him that he resolved to establish a "sanctuary" of beauty at Lake Wales, Florida.

The site selected for the tower was originally almost as unpromising as the rocky ledge which his grandfather transformed, though it was very different in character. The highest elevation in Florida, a sandy knoll 324 feet above sea-level, bore only a few native pine-trees. Forty-eight acres were purchased and water was piped to the location. A lake was provided and thousands of trees and shrubs from the lowlands were transplanted to the tract.

When the park seemed well established, Mr. Bok called into counsel a Philadelphia architect.

"Build me the most beautiful tower in the world," Mr. Bok commissioned him.

"That is not a commission; it's a challenge," replied the architect, Mr. Medary, but he undertook to meet it. For six months he drew and submitted plans, until Mr. Bok at last gave his approval.

Construction began in January, 1927. The tower is of modern steel, concrete, and Florida coquina rock. First, one hundred and sixty reenforced concrete piles were driven to depths varying from thirteen to twenty-five feet below the surface. Upon these a reenforced concrete mat was laid. The tower, fifty-two feet square at its base, rises to a height of two hundred and five feet. It gradually changes from square to octagonal in form and tapers to thirty-seven feet in width at the top.

Architect and sculptor collaborated to create an original style for this tower. Instead of the traditional gargoyles and pinnacles, this sanctuary has been adorned with carvings of conventionalized birds of Florida—the crane, the pelican, the flamingo—and above them all, doves representing peace, and eagles representing security. Tile insets, beautifully colored, were made for the windows. These depict the creation of life from sea-forms to man. A great brass door pictures the six days of creation.

In the tower are the seventy-one bells of the carillon, varying in weight from seventeen pounds to twelve tons, or twenty-four thousand pounds. A carillonneur plays the chimes at stated intervals.

The birds were quick to discover and appreciate the park. A dozen nightingales were imported from England to add to the music of the native birds. When asked the purpose of this beautiful "Singing Tower," Mr. Bok replied:

"Simply to create symbols of pure beauty, so as to spread the influence and power of beauty which we so much need in this country, in our cities and our communities and our homes. Secondly, to express my appreciation and gratitude to the American people for their kindness and generosity—extended without limit. All I have in means is from them; naturally I wish to give it back to them in symbols of helpfulness and beauty."—*Courtesy of the American Foundation, Philadelphia, Pa.*

(For the history of towers, see *The National Geographic Magazine*, Vol. XLVII, March, 1925. Article by William Gorham Rice, on "The Singing Towers of Belgium and Holland.")

BIBLIOGRAPHY

For Leaders:

(The pupils would appreciate the pictures in these books.)

Barnes, Ann, & Young, Bess M., *Children and Architecture*. Bureau of Publications, Teachers College, Columbia University, for Lincoln School of Teachers College, 353 pages.

This book contains a detailed account of a unit of study in architecture worked out by a sixth-grade group in Lincoln School, New York City. The account of their work will prove most suggestive to vacation church school workers in planning, initiating and carrying through their study of architecture.

Mumford, Lewis, *Architecture*. American Library Association, Chicago, 1926, 50 pages.

Youtz, Philip N., *American Life in Architecture*. American Library Association, Chicago, 1932, 50 pages.

These two little books belong to the "Reading with a Purpose" series and are found in all libraries. They are written for the average reader. They furnish a brief introduction to the study of architecture and a guide to a few of the best books for further reading.

Price, Matlack, *The A B C of Architecture*. E. P. Dutton & Co., New York, 1927. Part One was written for those who are thinking of becoming architects. Part Two is valuable for increasing one's knowledge and appreciation of architecture. Illustrations of technical architectural terms and of various styles are particularly helpful.

Sturgis, R., *The Appreciation of Architecture* (How to Judge Architecture). Baker & Taylor Company, New York, 1903.

Vogt, Von Ogden, *Art and Religion*. Yale University Press, New Haven, Conn., 1921. Chapters XIX to XXIII on Architecture.

For Pupils:

Allen, Phoebe, *Peeps at Architecture*. A. & C. Black, Ltd., London, 1924. Contains eight full-page illustrations in color and fifty-three line drawings.

Barstow, Charles L., *Famous Buildings*. The Century Company, New York, 1915. A Primer of Architecture. Containing a brief history of the subject with anecdotes, and descriptions of typical buildings and their characteristics. Ninety-six illustrations. Glossary. Tables. Pronouncing vocabulary.

Bryant, Mrs. Lorinda M., *Children's Book of Celebrated Towers*. The Century Company, New York.

Lamprey, L., *All the Ways of Buildings*. The Macmillan Company, New York, 1933.

See encyclopedias for general articles on architecture, and also special articles on noted cathedrals and public buildings by name.

Bound volumes of magazines on file in libraries also contain valuable articles and pictures of buildings too recent to be found in books. See the *Readers' Guide to Periodical Literature*.

The National Geographic Magazine contains many pictures of educational interest to those who are pursuing this course. These numbers are of special value:

"The Glory that was Greece," by Alexander Wilbourne Weddell. Vol. XLII, December, 1922.

"Views of the Lincoln Memorial" (eight full-page engravings). Vol. XLII, August, 1922.

"Lincoln Memorial," Vol. XLIII, June, 1923. Entire number devoted to Washington scenes.

"Washington Through the Years," Vol. LX, November, 1931.

"The Singing Towers of Belgium and Holland." (With twenty-two illustrations.) By William Gorham Rice, Vol. XLII, March, 1925.

"Florida—the Fountain of Youth." By John Oliver LaGorce. (Full-page colored plate of Edward Bok's "Singing Tower.") Vol. LVII, January, 1930.

Other Magazine Articles:

"Cathedral of Saint John the Divine." By A. Styron, *North American*, Vol. 229, March, 1930.

"Cathedral of Saint Peter and Saint Paul." America's Westminster Abbey, *Literary Digest*. Vol. 113, May 28, 1932.

See also: *The Forum*, Vol. 79, March, 1926. "The Family Tree of the Skyscraper," by Fiske Kimball. Drawings by E. H. Suydam.

Architecture.

Architectural Record.

Arts and Decoration.

Better Homes and Gardens.

Good Housekeeping.

House and Garden.

House Beautiful.

Ladies' Home Journal.

These periodicals contain pictures of homes of various styles, and many interesting articles on such subjects as interior decoration and furnishings appropriate for homes, churches, offices, and public buildings.

VI

IN CHRISTIAN PERSONALITY

INTRODUCTION

Thou must be true thyself
If thou the truth wouldst teach;
Thy soul must overflow if thou
Another's soul wouldst reach.
It needs the overflow of heart
To give the lips full speech.

—*Horatius Bonar.*

The vacation church school is a laboratory in Christian living. Whether consciously or not, leaders and pupils are making impressions upon one another. Character is being changed through vacation church school relationships.

There are varying points of view with regard to character building. Some educators contend that the process of growth in character is so elusive that the moment one begins to strive consciously for the attainment of certain standards in conduct he is in grave danger of becoming self-righteous, and thereby annulling whatever virtues he may possess. It is, therefore, left to the leaders to decide whether the direct or the indirect method of character education shall be followed with their groups.

Some very highly esteemed men and women, however, have been known to have set for themselves a definite program of character development. George Washington's rules and Benjamin Franklin's code probably are familiar to many school children. Colonel Lindbergh is reported to have made a chart of thirty traits of character for the cultivation of which he resolved to strive, and upon which he checked his progress daily. When Queen Victoria was fourteen years old, it is said that she learned first through her history lesson that she was in line for the throne of Great Britain. After a moment of quiet meditation she remarked, "If I do become

queen, I will be good." She has become known as "Victoria the Good." Frances E. Willard prayed, "Lord, make me beautiful within."

Intermediates have a natural interest in people who have achieved distinction. For this reason a large amount of biographical material has been included in this text. The lives of artists probably are less familiar to many girls and boys than the lives of inventors and scientists. Leaders will find resource material for character education in the biographies presented. The stories may be told by the pupils and left to make their own impression; or, incidents which seem to fit in with the needs of members of local groups may be discussed in class; or, in some instances, they may open the way for interviews with pupils on their personal problems.

Finally, Jesus not only presents the world's highest ideals and best example of character development and radiant personality (Heb. 1:1-4), but he furnishes the inspiration and the power to achieve a Christian character and personality (John 1:12; 10:10b; chap. 14, 15, 16, 17; 2 Cor. 3:18; Eph. 3:17-20).

Before attempting to direct this study leaders themselves should come to a new appreciation of the life, the personality, and the teachings of Jesus.

Several books that will give valuable aid in preparation for this division of the course are listed in the bibliography at the end of this section. Whether or not these books are available, it is important that leaders dedicate their lives anew to Jesus Christ and seek his help as they endeavor to guide their pupils into a personal relationship with him as Saviour and Lord, or to aid them in the progressive development of a Christlike character.

TWENTY-SECOND SESSION

Theme: The Supreme Beauty.

Desired Outcomes: A growing appreciation of the beautiful personality and teachings of Jesus as he reveals God to us; increasing ability to recognize qualities of Christlike character exemplified in the lives of eminent Christians.

Biblical Material: Passages selected from the Gospels, as outlined for "The Bible Study Period."

FOREWORD

Presumably the pupils have been watching for beauty of character, not only in the lives of persons with whom they come in contact, but in the biographies that have come to their attention. This quest for the beautiful in character was suggested in the First Session, unit I, on Nature Study, page 38, under "Assignment."

SUGGESTED PROCEDURE

At the beginning of this session a brief review, conducted through discussion by the pupils, could refresh the memories of the group in regard to some outstanding qualities of character, particularly of persons considered in connection with the several divisions of the course.

Of Augustus Saint Gaudens a biographer states: "I do not know how better to express the ideal that he stood for than to say that from Saint Gaudens' point of view the doing of a scamped or insincere piece of work was a fairly shameful performance, a kind of moral wrong."

When a young man, Augustus Saint Gaudens read Plutarch's *Lives* and made a resolution "to be the most lovable man that ever was." Recalling his boyhood combats and the fact that his ancestors were Irish and French, we may guess that he felt the special need of such a resolution. Those who knew him seemed

to think he succeeded very well in developing a gentle, lovable disposition.

Girls and boys may have incidents to report from other biographies they have read during the summer. Encourage them to talk as long as the reports seem valuable. One member of the class might record on the board in a word or two each quality of character as it is stated.

Bible characters will be brought into the discussion, and the character of Jesus, of course, will be emphasized. In Jesus we find all the qualities of character we have been talking about, and many more, exemplified to the highest degree.

After singing a hymn, such as "Fairest Lord Jesus," proceed with the study of the character of Jesus.

Bible Study Period

THE PERSONALITY OF JESUS

When you think of Jesus what characteristics stand out in your mind? (Encourage free and frank discussion. The pupils should be well enough acquainted near the end of the vacation school season, if not before, to talk freely.) You have seen some pictures through which artists have tried to express their ideas of Jesus. Suppose you were a gifted artist, what kind of a picture would you paint? Close your eyes, think of Jesus and try to see him. Who is willing to describe Jesus to the class as he sees him?

The answers will be various. Girls and boys may use rather commonplace adjectives, or be very concrete or elementary in their descriptions. Many may see Jesus only as their favorite artist has represented him. One of Hofmann's or Plockhörst's well-known pictures may be so vividly impressed on their minds that they cannot think of Jesus apart from it.

If possible, compare several different pictures of Jesus. Are these pictures satisfactory? Why, or why not? Work for a finer conception of Jesus than the pupils have had before this study was undertaken. Introduce new ideas of Jesus: for instance, the artists have uniformly represented Jesus as very serious, many even sad. Why have they pictured him so? Were they right? Did Jesus ever smile? Was he happy? Did he enjoy life?

1. JESUS WAS JOYOUS

After his baptism and temptation in the wilderness, one of the first things Jesus did was to attend a wedding feast with his mother (John 2:1-11). He took part in the life of the community wherever he was. He attended dinner-parties (Matt. 9:10; Luke 5:29).

He was criticised because he and his disciples did not observe the fasts certain people expected him to keep (Matt. 9:14, 15; Luke 5:33-35).

Over and over again he told people to be of good cheer (Matt. 9:2, 22; 14:27; Mark 6:50; 10:49; John 16:33).

He cautioned his followers against worry or anxiety (Matt. 6:25-34; Luke 10:41, 42; 12:11, 22).

He rejoiced (Luke 10:21).

He willed his followers his joy (John 15:11; 16:22; 17:13).

The Beatitudes provide the secrets of blessedness or happiness (Matt. 5:3-12). He stated as the purpose of his coming a more abundant life for his followers (John 10:10). (The original Greek word means "over and above, more than is necessary.")

2. JESUS WAS STRONG

This thought leads to the question, Was Jesus weak or strong? How do you account for the fact that so many artists have pictured Jesus as weak, or have given him characteristics that seem almost feminine?

Explain the ancient ideas of asceticism, or withdrawing from this world, fasting, meditation and prayer, in order to fit oneself for the future life. To be pale and weak was supposed to be a sign of saintliness, therefore the artists pictured Jesus according to their ideals of sainthood. Were they right or wrong? What light does the Bible throw on this question? Consider the following paragraphs:

At the beginning of Jesus' ministry he fasted forty days (Matt. 4:1, 2).

He lived out-of-doors a great deal, walking up and down the roads of Palestine, where the sun usually shines clear and bright.

What effect would this have on his complexion and his general health? We complain if we have to walk a mile or two, but he thought nothing of setting out on foot for a distant city. He probably slept out-of-doors many a night (Matt. 8 : 20; Luke 9 : 58) and ate whatever food it was convenient to get, or became so deeply interested in other people that he forgot to eat (John 4 : 31-34).

His experiences with the crowds of people whom he healed and helped consumed his strength; he planned a quiet retreat with his disciples, but when the multitudes followed him he forgot his fatigue and spent the day in teaching and healing (Matt. 14 : 13-21). After the people had departed and the disciples had been started homeward, did he sleep? (Matt. 14 : 23-25.) He spent whole nights in prayer (Luke 6 : 12) and sometimes he arose very early in the morning in order to make sure of having privacy for communion with God.

We are justified, therefore, in the conclusion that Jesus excelled other men in his powers of physical endurance. What of his spiritual power, his strength of character, his steadfastness of purpose, and the weight of his influence?

Have you noted the eyes of Jesus as the artists have represented him? The eyes have been called the "windows of the soul." Even the eyes of the baby Jesus in the Sistine Madonna painting are large and luminous. Study again the eyes of the boy Jesus at the age of twelve in Hofmann's "Christ and the Doctors." What are the qualities of soul the artist has tried to picture in those expressive eyes? (Frankness, sincerity, wonder, and unusual insight into truth.)

Certain pictures of the adult Christ have very forceful and penetrating eyes. In "The Nazarene," the artist, Col. Henry Stanley Todd, has endeavored to portray the "power, courage and virility eminent in the life and work of Jesus."

Several incidents in the Gospels reveal the power of Jesus.

The cleansing of the temple (John 2 : 13-22; Matt. 21 : 12-15; Mark 11 : 15-18; Luke 19 : 45-48).

Jesus in the hands of a mob (Luke 4 : 16-30).

Jesus facing arrest (John 7 : 44-46; 18 : 3-12). There was a

majesty about the person of Jesus that caused people to stand in awe of him.

A look brings conviction to Peter (Luke 22:61).

ASSIGNMENT

Ask the girls and boys to read through from first to last one of the Gospels before the next day. If possible secure in advance the so-called penny Gospels bound separately. When ordering by mail add postage, which brings the price of these Gospels to about two cents per copy. There is an advantage in having these little books. The pupils can carry them in their pockets, or their purses, and they can mark them freely. Different Gospels might be assigned to the different pupils. Those who are younger might read the Gospel according to Mark (only sixteen chapters). The more mature pupils could read the Gospel according to John because it is more philosophical. Ask each one to be prepared to tell the next day about some characteristic of Jesus with which they were especially impressed.

The Music Period

Hymns of praise and adoration of Jesus are appropriate for this session. Several hymns already learned could be used for a worship program. Among these are:

"Joy to the World, the Lord Is Come."

"O Worship the King."

"Joyful, Joyful, We Adore Thee."

An appropriate hymn to learn at this time is "We Would See Jesus, Lo! His Star Is Shining," by J. Edgar Park. The opening words of this hymn often have led to its classification with Christmas hymns, but in reality it is a "beautiful summary of the whole earthly life of our Lord." The last stanza contains a dedication of life in answer to his call, "Follow me." This hymn is not to be confused with another by Anna B. Warner, beginning "We would see Jesus; for the shadows lengthen." The latter hymn is not appropriate in this connection.

The hymn-tune called "Cushman," composed for Miss Warner's hymn, may be used for J. Edgar Park's hymn.

Another tune, called "Felix," arranged from a composition by Felix Mendelssohn, is especially appropriate for use with this hymn because of the study of Mendelssohn's life and music which appears in unit II of this course.

Other hymns suitable for use with this study are:

"When Morning Gilds the Skies."

"Lord of All Being, Throned Afar."

"O Son of Man, Thou Madest Known."

"O Master Workman of the Race."

ACTIVITIES

Searching the Gospels for qualities of Jesus' character.

Studying pictures of Jesus. Beginning a collection of prints by different artists. Sunday school literature often contains prints of great paintings which could be clipped and mounted in a loose-leaf scrap-book. These pictures, though they may be small or printed on paper that does not show them at their best, could serve for identification until better copies can be secured.

The catalogues of the picture publishing companies contain miniature prints by many different artists. It is important for the girls and boys to see these catalogues that they may realize the great influence of Jesus on art. From these miniature pictures perhaps they can decide on several pictures of Jesus which they would like to order in the one-, two-, four-, or ten-cent sizes. These may be mounted in books with stories of the artists attached, or they may be framed for one's own room.

Still larger copies may be purchased for the intermediate department room, or may be presented to a mission, a Christian community center, or a children's hospital or home.

It would be interesting also to examine hymn-books, to see how many hymns have been written about Jesus.

How many poems have been written about Jesus? Thomas Curtis Clark has compiled a volume of 220 pages, entitled *Quotable*

Poems on the Master of Men. Perhaps you can find this book in your library.

Kirby Page, in his introduction to *The Personality of Jesus*, estimates that "sixty thousand volumes have been written in an attempt to explain him."

TWENTY-THIRD SESSION

Theme: The Supreme Beauty.

Desired Outcomes: A growing appreciation for the beautiful personality and teachings of Jesus as he reveals God to us; increasing ability to recognize qualities of Christlike character exemplified in the lives of eminent Christians; development of a firm purpose to follow Jesus as Saviour and Lord, and to be loyal to him at any cost throughout life.

Biblical Material: Selected passages from the Gospels as outlined for the "Bible Study Period."

SUGGESTED PROCEDURE

Plan 1. By this time some of the pupils likely have developed skill in planning and leading worship services. This session could open with a program conducted by a member of the group. The hymns may be chosen from those suggested in Session Twenty-two.

Plan 2. Many of the pupils, if not all, will have read at least one of the Gospels. Doubtless several will come prepared to continue the discussion from the point where it was left off the preceding day.

Obviously it is impossible to predict here the order in which the characteristics of Jesus will be mentioned by the pupils. The discussion might proceed somewhat as follows.

3. JESUS WAS ATTRACTIVE

Jesus' power as a teacher was discussed in the material suggested for the First and Second Sessions. Not only were great crowds attracted to him as he went about his ministry (Mark 1:45; 2:4, 12; 6:53-56; 7:36 to 8:1; Luke 5:26; 13:17, and many other passages), but individuals willingly left their homes and their work to follow him.

Four disciples called (Matt. 4:18-22; Mark 1:16-20; Luke 5:2-11).

The call of Matthew (Matt. 9:9; Mark 2:13, 14; Luke 5:27, 28).

John's disciples leave him to follow Jesus (John 1).

The Twelve commissioned (Matt. 10; Mark 3:13-19; 6:7-13; Luke 6:12-19; 9:1-6).

What seemed to be the secret of Jesus' attractiveness? Encourage the girls and boys to think. The answers may include:

Miracles of healing and the feeding of the five thousand. Jesus knew that some people followed him out of curiosity, or for what they could get (Matt. 8:18; John 2:23, 24; 6:2, 26, 27), therefore he frequently cautioned people not to tell what he had done for them (Matt. 8:4; 9:30; Mark 7:36; 8:30; Luke 9:21 and similar references. See also Matt. 17:9; Mark 9:9; Luke 9:36).

Probably someone will propose that it was the love and sympathy of Jesus that attracted people to him (Matt. 9:36; 14:14; 15:32; 20:34; and parallel passages. See also John 13:1-15; 15:9-15; 1 John 2:5; 3:16).

His own attitude toward those who were unkind to him is reflected in his teachings about love for enemies (Matt. 5:43-48; Luke 6:27-38), and also about forgiveness (Matt. 6:12-15; 18:21-30; Mark 11:25). He forgave his enemies (Luke 23:34).

4. JESUS WAS COURAGEOUS

The teachings and the work of Jesus often were directly opposed to popular ideas, and to the teachings of the religious leaders of his time. Yet Jesus taught openly and fearlessly, facing criticism courageously, though he knew this course would result in his death. Some instances of his defiance of his enemies are:

Healing on the Sabbath (Matt. 12:9-14; Mark 2:1-12; 3:1-6).

Teaching about uncleanness (Matt. 15:1-6; Mark 7:1-23).

Cleansing the temple (John 2:13-22; Matt. 21:12-15; Mark 11:15, 16; Luke 19:45-48).

Denouncing hypocrisy (Luke 12:1).

Association with "sinners" (Luke 7:36-50; John 4:1-30).

The charge to his disciples (Luke 12:4-12).

5. JESUS WAS LOYAL

For the sake of the work he came into the world to do, Jesus sacrificed everything:

His home (Matt. 8:20; Luke 9:58).

His family (Matt. 12:46-50; John 19:25-27).

Prospect of earthly power (John 6:15).

His life (Matt. 26 and 27; Mark 14 and 15; Luke 22 and 23; John 18 and 19).

The Challenge to Us

Jesus is still calling disciples. He calls to a life that demands the same qualities of character which he exemplified: love, sympathy, forgiveness, courage, loyalty, self-sacrifice. In spite of all the hardships, however, it is a life of joy and happiness; a joy that does not depend on outward circumstances such as owning material things, or doing as one pleases, or being popular, but a joy and peace and satisfaction that Jesus shares with all who are willing to follow him (John 14:27; 16:22; 17:13-23). It is a great fellowship. Are you included in it? Do you wish to be included?

(The procedure at this time will depend somewhat on denominational practice, and the constituency of the local group. If some of the pupils have never made a profession of faith in Jesus, opportunity may be given for a declaration before the school. Personal interviews with girls and boys who are about to make a decision to follow Christ are advisable. Perhaps this session may prepare the way for a dedication service for the entire group on the following day.)

MUSIC PERIOD

Hymns appropriate for this session are:

"Love Divine, All Love Excelling" (Words by Charles Wesley).

"Thou Didst Teach the Thronging People."

"Thou Didst Leave Thy Throne."

"Just as I Am, Thine Own to Be."

"O Jesus, Thou Art Standing."

"O Jesus, I Have Promised."

"All Hail the Power of Jesus' Name."

"Jesus Shall Reign Where'er the Sun."

ASSIGNMENT

Pupils should continue their reading of the Gospels with a view to learn still more about Jesus. The resurrection stories may be given special attention.

ACTIVITIES

Continue the activities suggested at the end of the Twenty-second Session. If pupils have discovered poems about Jesus, consider whether or not they are suitable for use in a worship service to be prepared in honor of Jesus.

TWENTY-FOURTH SESSION

Theme: The Supreme Beauty.

Desired Outcomes: A growing appreciation for the beautiful personality and teachings of Jesus as he reveals God to us; increasing ability to recognize qualities of Christlike character exemplified in the lives of eminent Christians; development of a firm purpose to follow Jesus as Saviour and Lord, and to be loyal to him at any cost throughout life; a growing experience of fellowship with Jesus in the Christian life.

Biblical Material: Selected passages as outlined for "The Bible Study Period."

SUGGESTED PROCEDURE

Worship program planned and conducted by the pupils, using hymns, poems, and Scripture about Jesus. Possibly there may be some special music, instrumental or vocal; this also should be in keeping with the theme of the service.

Bible Study Period

Girls and boys should have continued their reading of the Gospels, and perhaps of other passages about Jesus. It is hoped that they will be so fascinated with their study of his character, personality and teachings that they will continue to report their discoveries of additional characteristics. Encourage them to carry their investigations as far as possible. The discussions may include these qualities of character:

5. JESUS SHOWED SELF-CONTROL

Consider, first of all, the accounts of the temptations of Jesus (Matt. 4:1-11; Luke 4:1-13). Much has been written about these experiences of Jesus. Some interpreters have attempted to show that these three recorded temptations represented the full range of possibilities of temptation. If Jesus had turned the

stones to bread he would have satisfied his physical desires by unlawful means; if he had leaped from the pinnacle of the temple he would have deceived the people into thinking he had descended directly from heaven, and thus taken a short cut to temporal power; if he had bowed in worship before Satan he would have renounced his faith in God. We have no reason, however, to believe that this was the only experience Jesus had with temptation. (Note the last phrase of Luke 4:13. See also Matt. 16:21-23; Mark 8:31-33; John 6:15; Matt. 26:36-46; Mark 14:32-42; Luke 22:40-46.)

It does not seem logical to believe that Jesus used supernatural power to overcome temptation; he met it as a man, and overcame it through prayer and instant refusal to have anything to do with evil. That is, he voluntarily laid aside his divine power so far as any personal use of it was concerned, so that he could experience life as any other man would experience it (Phil. 2:5-8; Heb. 2:17, 18; 4:15).

In spite of his purity Jesus resented being called "good" (Mark 10:17, 18; Luke 18:18, 19). Why? (Encourage the pupils to express their opinion before making any statement.) This is not an admission of guilt by Jesus, but rather a recognition of God as the one who is preeminently "Good." Though Jesus had a clear conscience (John 8:46) there was no pride in his heart. The true attitude of one who lives a perfect life is pictured in Luke 17:7-10. In fact the more fully one comprehends purity and goodness, the higher will be his own standards of living, the more sensitive he will be to the mere suggestion of evil, and the humbler he will feel in the presence of God.

6. JESUS REVEALED GOD

The real nature of Jesus was revealed to his most intimate disciples one day as he prayed (Matt. 17:1-9; Mark 9:2-10; Luke 9:28-36). Why do you think this revelation was granted to these disciples? How are these experiences to be interpreted?

There is no explanation for Jesus apart from his relationship to God. "I and the Father are one," declared Jesus. Over and over again he affirmed his consciousness of fellowship with God. "I can of myself do nothing," he confessed (John 5:30). "Be-

lievest thou not that I am in the Father, and the Father in me? The words that I say unto you I speak not from myself: but the Father abiding in me doeth his works. Believe me that I am in the Father, and the Father in me" (John 14:10, 11; see also John 6:46; 8:16, 29; 16:32; 17:25; Matt. 11:27).

Through Jesus we have discovered more about God than we could have found out any other way. Though Jesus was not the first to call God "Father" (Isa. 63:16; 64:8), he made the fatherhood of God more real to man.

Jesus manifested God's love for the world (John 3:16; Rom. 5:8; Eph. 2:4, 5; 1 John 4:7-10).

Jesus said, "I am the way, and the truth, and the life: no one cometh unto the Father, but by me" (John 14:6; see also 6:35; 12:32).

Through Jesus we have access to God (Rom. 5:1, 2; Eph. 2:13-20).

7. JESUS' SPIRITUAL PRESENCE

The resurrection stories in the Gospels which the pupils were asked to read before coming to the session should help to prepare for a discussion of the spiritual presence of Jesus. Recall the promise with which the Gospel according to Matthew ends, "Lo, I am with you always, even unto the end of the world" (Matt. 28:20). Help the boys and girls to make an advance over their childhood conceptions of Jesus which may be more or less concrete, and lead them to think of Jesus as a spiritual presence always with them. In this connection read the promises of Jesus to send his Spirit into the world to guide Christians into a fuller life and to help them with all kinds of problems (John 16:7-15; 15:26, 27).

Jesus' experience of the presence of God the Father may be referred to again. In all the hard experiences which he faced he was conscious that God was with him (John 16:31-33). We, too, as Christians may have that same consciousness of the presence of the Heavenly Father as we go forth to live for God. Read Jesus' beautiful prayer offered not only for the disciples but for all those down through the ages who have believed through their word (John, chapter 17).

Music Period

In many churches the girls and boys do not have an opportunity to learn the fine hymns that have been written in praise of Jesus. During the vacation school season they may learn to sing and to appreciate these hymns. Continue to study and to practise those suggested for the Twenty-second Session.

ACTIVITIES

Continue the activities listed in the Twenty-second Session and make final preparations for a dedication service on the last day. Make sure that all worship materials for use in the service are carefully prepared and thoroughly familiar.

ASSIGNMENT

Ask the girls and boys to look through the Gospels for some of the outstanding teachings of Jesus, or principles for which he stood, and to be ready to report them the next day. A previous acquaintance with the teachings of Jesus is assumed here, otherwise, of course, much more time and space should be devoted to such important subjects. Presumably many of these teachings will have been considered in connection with other divisions of the course, for example, the discussion of peace and war.

TWENTY-FIFTH SESSION

Theme: The Supreme Beauty.

Desired Outcomes: A growing appreciation for the beautiful personality and teachings of Jesus as he reveals God to us; increasing ability to recognize qualities of Christlike character exemplified in the lives of eminent Christians; development of a firm purpose to follow Jesus as Saviour and Lord, and to be loyal to him at any cost throughout life; a growing experience of fellowship with Jesus and with God in the Christian life; dedication to God of life and any abilities or talents one may possess, to be used as he shall direct in the service of mankind.

Biblical Material: As outlined for Bible Study Period.

An appreciative study of the character and personality of Jesus Christ must take account of his teachings, for they help to interpret his character and personality; on the other hand his life throws light on his teachings, for the greatest truths which Jesus gave to the world came through his example as well as through his words.

Dr. A. W. Beaven has written a book on *The Fine Art of Living Together*. In it he makes this significant statement:

"Any thoughtful person must realize that the most difficult problem in the world, anyway, is the problem of human relationships. We can get along well with *things*. We can conquer the water; we go through it, or under it. We can conquer the air; we make its winds drive our ships or bear up our planes. We can harness electricity and make it do our will. We throw stone or concrete into place and it stands for centuries, patiently doing our bidding. We can easily solve our relationships with inanimate matter, but when it comes to solving the problem of our relations with folks we are staggered."

To Jesus the world is indebted for the best principles that have ever been formulated for the solution of the problems that arise out of human relationships.

SUGGESTED PROCEDURE

Plan 1. The session may open with another worship service, planned and conducted by the pupils, or there may be the singing of several "favorite" hymns chosen from the list suggested in connection with this study of the life of Jesus.

Plan 2. If the enthusiasm and interest of the pupils warrant, an informal discussion could open the day's work. Those who have been reading the Gospels might report on "What I consider the greatest teaching of Jesus."

As there is no way of predicting the order in which these teachings of Jesus will be brought out, it seems best to present several of them here in logical order.

1. God, Our Father. Jesus' declaration of oneness with his Father has already been mentioned. Jesus taught his disciples to address their prayers to "Our Father" (Matt. 6:9; Luke 11:2; see also Matt. 5:16, 45, 48; 23:9; John 20:17).

Our Father in heaven knows our needs in advance and cares for us (Matt. 6:32; 10:29; 18:14; Luke 12:30, 32).

Our heavenly Father forgives (Matt. 6:14; Luke 6:36).

2. The Brotherhood of Man. Jesus recognized men and women outside his family as his brothers and sisters (Matt. 12:50; Mark 3:35).

The word brother is used very frequently in the New Testament (see Matt. 5:23, 24; 7:3; 18:15, 21; Luke 6:41, 42).

3. The Worth of the Individual. The tendency of society is to forget the individual in concern for the larger number. "The survival of the fittest" is a natural law, but Jesus was concerned with "the little ones" (Matt. 18:1-14; Mark 9:42; 10:13-16; Luke 9:46-48). Women and children came to their rightful place through the teachings of Jesus.

4. The Golden Rule. Put yourself in another's place, and act accordingly (Matt. 7:12; Luke 6:31). If really carried out this one rule would solve most of the world's problems immediately.

5. Service for Others. Brotherhood implies a concern for others that motivates to service, even at a sacrifice (Matt. 20:25-

27; Mark 10:42-45). Jesus certainly exemplified this teaching, as we have seen in references presented heretofore.

6. The Great Commandments. Love was the outstanding virtue of the life of Jesus. His love for his friends and his disciples was frequently evident (John 13:1). His love for his enemies and his forgiveness of their wrongs has been mentioned. His teachings in regard to love for enemies may be found in Matthew 5:43-48; Luke 6:27-36.

The summary of his doctrine of love is beautifully stated in Matthew 22:36-40; Mark 12:28-31; Luke 10:25-37.

CONCLUSION

"Love is the fulfilment of the law," said Paul. To resolve to live according to the teachings of Jesus is not sufficient to carry us through the tests which experience brings. Love for those with whom we come in contact every day is the outgrowth of a vital relationship with God through Jesus Christ (John 15). Paul expresses this thought beautifully in Galatians 5:22, 23.

It is interesting to note that a little word used frequently in the original Greek language of the New Testament is *kalos*, meaning beautiful, or praiseworthy, morally good, noble. It is usually translated "good." We find this word in many of our most familiar and best-loved verses. As we recall these passages let us think of the richer meaning of the word "good."

Beautiful words (Matt. 5:16; 26:10).

Beautiful fruits (Matt. 7:17-20; 12:33).

As naturally as luscious grapes grow on a well-tended grapevine, so do good fruits, noble deeds, praiseworthy conduct, excellence of character result through devotion to Jesus Christ. "But we all, with unveiled face beholding as in a mirror the glory of the Lord, are transformed into the same image from glory to glory, even as from the Lord the Spirit" (2 Cor. 3:18).

DEDICATION SERVICE

A dedication service built of materials familiar to the local group should be planned by the pupils under the direction of their leader.

The following materials would be appropriate for use in such a program:

HYMNS:

"When Morning Gilds the Skies."

"O Son of Man, Thou Madest Known."

SCRIPTURES. (Choose from this list.)

The Beatitudes, in unison, from memory if possible.

The Love Chapter (1 Cor. 13).

Individuals have varying gifts (1 Cor. 12:4-12).

A program for Christian Living (Rom. 12).

HYMNS:

"Just as I Am, Thine Own to Be."

"Now in the Days of Youth."

"O Jesus, I Have Promised."

PRAYERS. (All who will, responding with sentences dedicating themselves with whatever abilities they have to God and asking for guidance that they may make the world "a bit more beautiful and better because they have been in it.")

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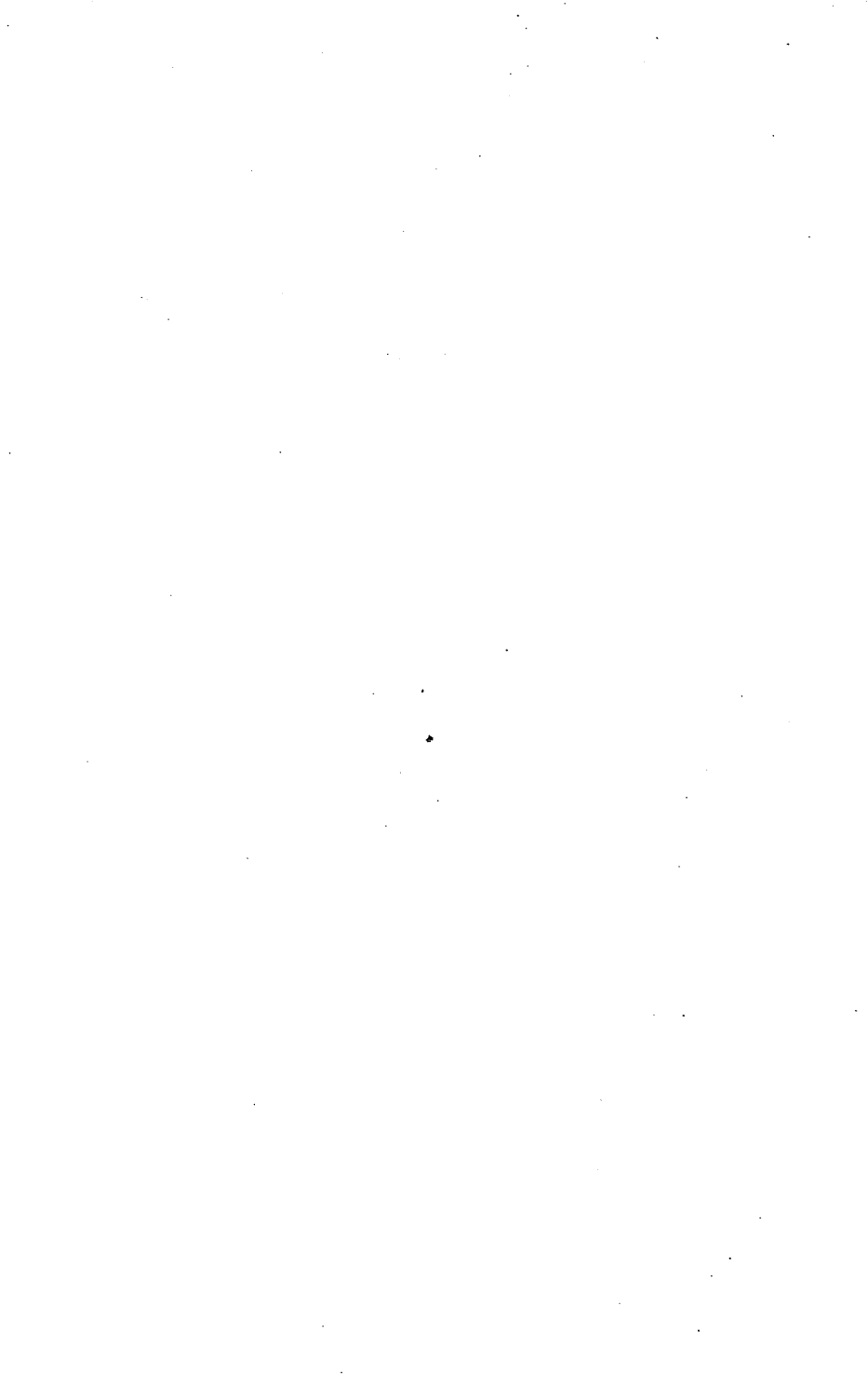
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